

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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A SERIES of opera librettos designed particularly for radio listeners has recently been published by Hale, Cushman & Flint (Boston). These attractive and helpful little booklets have been prepared by Anne and Marx Oberndorfer from whose explanatory foreword we quote somewhat at length:

"When we go to the opera our eyes see the action and our ears hear the music simultaneously; therefore our eyes help us far more in the unfolding of the plot than we realize. Over the radio (*or in listening to recorded performances*) we see no action and our ears must do all the work for us.

"If we use a standard libretto, we quickly become confused because the translators have adapted their text to follow the music and the true meaning often becomes distorted or lost. In making our translations we have not been so handicapped. Also wherever possible we have used English words which have a close resemblance in sound to the words of the original text: a line of which is introduced before many of the important arias.

"To help the listener even further, we have indicated the main musical themes or *leitmotifs* on which the structure is built. We have placed these themes to the right of that line of the libretto in which they are actually heard and have transposed them in the key of C so that anyone may read them. In addition, we have indicated to the left of the lines the orchestral instruments and the voices that present this music to us."

These librettos are nicely printed on a good quality of heavy paper and contain numerous full page illustrations of scenes from the opera. The type is large and liberally spaced for easy reading. The idea of the publishers is to release these as each opera is broadcast by the

Metropolitan on Saturday afternoons. So far *Tristan and Isolde*, *Manon*, and *Il Trovatore* have been issued. If your local dealer does not stock these attractive librettos an order sent to the publishers of this bulletin will be promptly filled. Price: 25c each (postpaid).

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Renewals and new subscriptions have been pouring in during the last month in such quantities that it has been impossible for us to check our mailing list. We are, therefore, carrying over all of our subscribers for this month whether or not they have renewed their subscriptions. We cannot continue this practice beyond this month, so if you have not as yet renewed your subscription, you should do so at once in order that you will not miss any issues.

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Columbia has recently released a most attractive booklet listing its more important Masterworks sets. This is something that collectors have needed for some time. The publishers of this bulletin have received a limited quantity for distribution, and will supply all requests for a copy as long as the supply lasts. Simply ask for Columbia's "Best Seller" List of Masterworks. There is no charge for this item.

ORCHESTRA



Mozart: Symphony No. 33 in B flat major (K. 319).

Five sides, and **Bach: Suite No. 3 in D major—**
Air. Chamber Orchestra directed by Edwin Fischer.
3-12" discs (V-15043 to V-15045) in album.
Victor Set M-479. \$6.50.

This delightful and unpretentious work will very likely be new to many of us—we had never heard it before and we rather believe that it will be a new experience for many of our readers—and a very pleasant one. It is not one of Mozart's important works in this form but it is a lovely example of the writing he was doing in his early twenties. Edwin

Fischer thoroughly understands the music that he is producing and presents it in the spirit in which it was conceived. He never gives it a heavy hand nor does he run through it in a perfunctory manner—he lets this charming music speak for itself, and this it is amply able to do. It is music to be enjoyed, and we hope that many of our readers will have the opportunity of enjoying it as we have in the last half-hour.

The labels on the records state that this is Symphony No. 32; this is surely a typographical error.

Delius: Volume III of the Delius Society: Appalachia (variations on an old slave song with final chorus). London Philharmonic Orchestra conducted by Sir Thomas Beecham. Final Chorus sung by B.B.C. Chorus. Ten sides, and **Hassan** (closing scene). London Philharmonic Orchestra and the Royal Opera Chorus conducted by Sir Thomas Beecham. (Tenor solo: Jan van de Gucht.) Two sides, and **Irmelin**. One side, and **La Calinda**. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 7-12" discs C-11137D to C-11143D) in album. Columbia Set 355. \$14.

In a note prefaced to the score of *Appalachia*, the principal work in this third volume of the Delius Society, the composer has written: "Appalachia is the old Indian name for Northern-America. The composition describes the natural colouring of the distant tropical districts of the powerful Mississippi River, which is so intimately connected with the fate of the negro-slaves. Longing melancholy, an intense love of nature, as well as the child-like humour and a native delight in dancing are still to the present time the most characteristic qualities of the race." Whether we, who know the negro and his music so well, will find in this work anything that seems to depict his life in the deep south is very much of a question. However, it is very likely that most of us will find in Delius' tranquil music much that is interesting and thoroughly enjoyable. If we can't, it is certainly not the fault of these superb recordings. Sir Thomas Beecham has spent years in the study of the music of Delius, and has been largely responsible for bringing it to the attention of the present music-loving world. It has been a work of love upon Sir Thomas' part, and certainly no one is nearly so well qualified as he to direct the works of this composer.

An excellent booklet by A. K. Holland, fully describing the various compositions contained in this volume, is supplied with this set.

Satie: Gymnopédie No. 1. One side, and **Gymnopédie No. 2.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1965) \$1.50.

Stokowski and the Philadelphia Orchestra offer this month a delightfully exquisite recording of Erik Satie's *Gymnopédies*—the two of the three which Debussy orchestrated so beautifully. The present

labels do not mention Debussy's name, but from memory—we do not have scores at hand—it would seem that the Frenchman's orchestration was used. In any case, this is a glorious little disc, and one that a great many persons will play repeatedly with always more and more enjoyment. Satie wrote these little pieces when he was but twenty-three, and they contain none of the ironic and whimsical humor of his later compositions. There is about them a certain lovely cathedral atmosphere which is attained by the slow and solemn procession of richly built chords. They introduced, in 1889, the harmonic style which definitely took its legitimate rank in music in the masterpieces of Satie's friend, the orchestrator of these works, Claude Debussy.

Purcell—arr. Barbirolli: Suite for Strings (with Four Horns, Two Flutes, and English Horn). The Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (V-15328 and V-15329) in album. Victor Set M-533. \$4.50.

We don't know when we have enjoyed anything quite so much as this Suite which Barbirolli derived from a number of works by the great English composer, Henry Purcell. The quiet simplicity of the lovely melodies is most artistically brought out, and to listen to these discs is a happy respite from the tumult of this war-weary world. Of particular charm is the lovely arrangement of Purcell's best known melody, Dido's Lament from *Dido and Aeneas*.

We are very glad to welcome the Philharmonic-Symphony Orchestra back in the ranks of recording organizations, and we hope that future lists will contain many more such superb items as the one released this month.

Mozart: Ouverture à grand Orchestre en Si bémol (K. 311a) (Anh. 8). Orchestre de la Société des Concerts directed by Edward Fendler. 1-12" disc (V-12327). \$1.50.

(Last September the imported pressings of this disc reached America, and on Columbia's list that month appeared a version by Alfred Wallenstein's Sinfonietta. The following review appeared in this place at that time.)

Practically at the same time, these two recordings arrived at the studio. And now we have two versions of a work that, as far as we know, has never been recorded before. Mozart wrote this piece during the summer of 1778 and it was first played at a *Concert Spirituel* on September 8 of that year. The composition was "lost," and was brought to light by Julien Tiersot in 1901. It appears in the present Köchel index as number 311a.

It is certainly a coincidence that Edward Fendler in France and Alfred Wallenstein in America should both decide to record this little-known work almost at the same time. As far as we can judge there is little if any choice between the two versions. The performance and reproduction, in both cases, are very fine.

Wagner: Tannhäuser—Overture. Three sides, and **Borodin**—arr. Rimsky-Korsakov: **Prince Igor**—Polovtsi March (Act III). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69413D and C-69414D) in album. Columbia Set X-123. \$3.25.

A quiet refined performance of the Tannhäuser Overture for those who like their Wagner served in that fashion. Artistic to the last degree showing Sir Thomas' meticulous skill. We don't recall ever having heard this popular overture handled in quite this manner. We rather liked it, perhaps you will too. The reproduction is superb throughout.

Mahler: Symphony No. 5 in C minor—Adagietto. Vienna Philharmonic Orchestra conducted by Bruno Walter. 1-12" disc (V-12319). \$1.50.

Those whose hearts may be touched by a bit of sentiment will respond to Walter's lovely playing of this gentle *Adagietto*. Don't be so stern and cold; sit back in your chair and enjoy this charming music with us. Let it pull at your heart a bit; you'll feel better afterwards.

Dvorak: Slavonic Dance in C major, No. 15, Op. 72, No. 7. One side, and **Wolf-Ferrari: The Secret of Suzanne**—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4412). \$1.

These pieces are said to be very popular with Boston "Pops" audiences. They seem a bit too much on the jingle-jangle order to please us, but perhaps we are in a quiet mood this morning. After a good dinner, we might find them just the thing.

Boccherini: Minuet. One side, and **Rameau-Wekerlin: Musette et Tambourin.** Grand Orchestre Symphonique conducted by F. Ruhlmann. 1-10" disc (C-17131D). \$1.

Boccherini's famous Minuet and a selection from Rameau's opera *Les Fetes D'Hebe* arranged for orchestra—nicely played and well recorded.

Grieg: Norwegian Dance No. 1 in D minor, Op. 35. One side, and **Norwegian Dance No. 4 in D major, Op. 35.** Grand Orchestre Symphonique (Société des Concerts du Conservatoire) conducted by F. Ruhlmann. 1-12" disc (C-69409D). \$1.50.

Satisfactory recordings of these two popular Grieg pieces for orchestra—nicely played and well recorded.

Haydn: March in D major. One side, and **Mozart: March in D (K. 335);** half a side, and **March in D (K. 408).** Orchestre de la Société des Concerts directed by Edward Fendler. 1-10" disc (V-DA4912). \$1.85.

Attractive bits of Haydn and Mozart played with plenty of spirit and splendidly recorded. Just the sort of pieces the Boston "Pops" would revel in.

Handel: Concerto Grosso in G major, Op. 6, No. 1. Collegium Musicum (orchestra) conducted by Professor Hermann Diener. 2-12" discs (V-EH1127 and V-EH1128). \$1.90 each.

This recording is far superior to the earlier one by the Boyd Neel String Orchestra which was released by Decca a couple of years ago. In fact we cannot imagine a better performance of this pleasant music. It was written to be enjoyed, and certainly anyone may enjoy it who listens to these lovely records. The reproduction is excellent.

CONCERTO



Mozart: Concerto No. 21 in C major (K. 467). Artur Schnabel (piano) and The London Symphony Orchestra conducted by Malcolm Sargent. 4-12" discs (V-15084 to V-15087) in album. Victor Set M-486. \$8.

Mozart: Concerto No. 26 in D major (K. 537—"Coronation"). Wanda Landowska (piano) with chamber orchestra conducted by Walter Goehr. Seven sides, and **Mozart: Fantasia in D minor (K. 397).** Wanda Landowska (piano). 4-12" discs (V-15064 to V-15067) in album. Victor Set M-483. \$8.

Here are two very welcome sets. Schnabel presents a first recording and Landowska replaces an early inadequate one by Tagliaferro. Please note that Landowska in this instance plays the piano rather than her familiar harpsichord—we don't remember ever having heard a recording of Landowska at piano before—she may have made some but we don't remember them. These two works are quite different. The earlier one played by Schnabel is pure Mozart—it is just what one would expect from this gracious master—it is the sort of music that one cannot help enjoying. Perhaps Schnabel is a bit too stern with it—perhaps he does not unbend enough—perhaps he does not take this lovely music to his heart—perhaps he does not fondle its warmth. However, the music carries itself, and not many persons will stop to think of these points in their enjoyment of these charming melodies.

The "Coronation" Concerto was played at the coronation of Leopold II, although it was not written for that occasion. However, Mozart must have had in mind some very pompous celebration when he conceived it. It is not like the true Mozart; it is a showpiece in the grand manner and the composer certainly did not hold himself back when he once got started. However, it's grand stuff and we enjoyed it to the fullest.

Both of the above sets have the advantage of the best modern recording.

Mozart: Concerto No. 24 in C minor (K. 491). Robert Casadesus (piano) and Orchestre Symphonique of Paris conducted by Eugene Bigot. Seven sides, and **Rondo in D major (K. 485).** Robert Casadesus (piano). 4-12" discs (C-69449D to C-69452D) in album. Columbia Set 356. \$6.

Mozart: Concerto No. 24 in C minor (K. 491). Edwin Fischer (piano) and the London Philharmonic Orchestra conducted by Lawrence Collingwood. 4-12" discs (V-15056 to V-15059) in album. Victor Set M-482. \$8.

It never rains but it pours! For years many persons have requested a recording of this Mozart Concerto, and now we have two of them. Either would satisfy us completely. However, as you may have your choice of the German pianist, Edwin Fischer, or the Frenchman, Robert Casadesus, you might as well listen to both before you make your decision. We frankly admit that we don't have any definite preference. We have played both sets several times and have switched our opinion so many times that we have come to the conclusion that there isn't really any choice. Fischer at times makes the work sound a bit "grander," but Casadesus holds so closely to that which we believe Mozart had in mind as he wrote this work, that it is only a matter of personal choice. The reproduction in both sets is excellent.

Mozart: Concerto in B flat major (K. 456). Seven sides, and **Mozart: Sonata for Piano and Violin (K. 404).** Lili Kraus (pianoforte) with London Philharmonic Orchestra conducted by Walter Goehr. 4-12" discs. (PA-R20404 to PA-R20407). \$2 each. (Four pocket album available with these records at 50c extra.)

Lili Kraus and Mozart certainly go hand in hand, and that is never better proven than in this splendid recording. Surely every lover of Mozart's music, and their number is legion, will be enthused with this set of discs. The piano sparkles throughout in a most fascinating manner, and the all-important orchestral score, with its beautiful passages for the woodwinds, is kept in perfect balance with the soloist. Add excellent reproduction and one has a set of records that may be recommended without reservation.

Bach: Concerto in A minor (for Clavier, Flute, Violin, and String Orchestra). Yella Pessl (harpsichordist), Frances Blaisdell (flutist), William Kroll (violinist) with String Orchestra conducted by Carl Bamberger. 3-12" discs (V-15330 to V-15332) in album. Victor Set M-534. \$6.50.

Bach is certainly never dull or pedantic at the hands of Yella Pessl. He lives again and seems to be quite a gay old fellow. If you think that you are not interested in Bach, and that the harpsichord is a lifeless old-fashioned instrument for antiquarians, all we ask is, that you listen to this set of discs. We found them very much alive and thoroughly charming. The reproduction is particularly fine.

Beethoven: Concerto No. 5 in E flat major, Op. 73 (The "Emperor" Concerto). Ten sides. Benno Moiseiwitsch (pianoforte) with the London Philharmonic Orchestra conducted by Georg Szell. 5-12" discs (V-C3043 to V-C3047) in album. \$9.50.

Another recording of the "Emperor" Concerto, which seems to us hardly called for when we have such splendid ones by Schnabel and Gieseking. However, Moiseiwitsch has many admirers, and we suppose that there will be some of them who will prefer his version. For ourselves, we would say that it is entirely satisfactory; our criticism would be that it is too good. We have the impression that Moiseiwitsch plays so perfectly that at times it sounds a bit pedantic. Just a little more freedom, not such close attention to the written music, would certainly make this performance more interesting, and certainly more lifelike. The reproduction is of the best.

Liszt: Tottentanz. Kilenyi (piano) and Orchestre Symphonique of Paris conducted by Selmar Meyrowitz. 2-12" discs (C-69411D and C-69412D) in album. Columbia Set X-122. \$3.25.

This recording won the Candide Grand Prix in France for the best recording of an instrument with orchestra issued during 1938. Technically it is very fine, but we cannot see that it is any better than many that appeared in England and America during the same period. All this is perhaps beside the point. Liszt's *Totentanz* is a laborious piece that sounds very often much more important than it really is. To be perfectly frank it bores us tremendously, and regardless of good playing and excellent reproduction, we just can't get enthusiastic about it. We suppose that we should not let our personal opinions creep into a review, but we couldn't help it this time.

Mendelssohn: Concerto No. 1 in G minor, Op. 25. Ania Dorfmann (piano) and the London Symphony Orchestra conducted by Walter Goehr. 2-12" discs (C-69447D and C-69448D) in album. Columbia Set X-124. \$3.25.

The present catalogues do not contain a recording of this early Mendelssohn work, which dates from 1831 when the composer was but twenty-two. It is full of the vitality of youth and makes mighty pleasant listening. Ania Dorfmann was born in Odessa, but received most of her musical training under Isidor Philipp at the Paris Conservatoire. She has appeared in concerts throughout Europe, and recently in the United States. She gives a very fair performance of this Mendelssohn work—a bit Russian, perhaps. We should like to hear her play some Tschaikowsky, we rather feel that she is better suited to the music of her compatriots.

Mozart: Concerto No. 3 in G major (K. 216). Yehudi Menuhin (violin) and the Paris Symphony Orchestra conducted by Georges Enesco. 3-12" discs (V-15078 to V-15080) in album. Victor Set M-485. \$6.50.

Bronislaw Hubermann made a recording of this work several years ago and it met with considerable favor. If you have a copy of it in your library, we do not think that you will find the present version sufficiently superior to warrant changing. In our opinion, Hubermann imparts to the work a certain pomposity that the music itself does not warrant—Menuhin seems perfectly willing to let the simplicity and charm of this gracious music speak for itself, and to let it rise or fall upon its own merits. The present recording seems a trifle smoother than the earlier version.

CHAMBER MUSIC



Nielsen: Sonata No. 2 in G minor, Op. 35. Four sides. Erling Bloch (violin) and Lund Christiansen (piano). 2-12" discs (V-DB5219 and V-DB5220). \$2.50 each.

In the summer of 1937 we reviewed two works of Nielsen, his *Sonata in A major, Opus 9*, and his *Quintet for Wind Instruments, Opus 43*. Both of these works were investigated by a few adventurous souls who like to delve into music with which they are not familiar. Most of them felt well repaid for their efforts and upon their recommendations their friends added copies of these works to their libraries. Quite a few of these recordings were thus disposed of in America. The present work is considered one of the best of Nielsen's mature period, and truly representative of this composer at the height of his creative ability. It has been beautifully played by two excellent artists who are very definitely in full sympathy with the aims of the composer. The reproduction is of the very best. While no student of modern music should overlook this pair of discs, anyone who appreciates noble music superbly played and recorded should find these records interesting.

Brief biographical notes on Nielsen will be found in the July 1937 issue of *The New Records* on page 3 in a review of his *Sonata in A major, Opus 9*.

Mozart: Divertimento in E flat major, for Violin, Viola and Violoncello (K. 563). The Pasquier Trio. 5-12" discs (C-69435D to C-69439D) in album. Columbia Set No. 351. \$7.50.

Delightful, might be the best word to describe this entirely satisfying set of records. This, the only trio which Mozart wrote for this combination of instruments, is as lovely a composition as one will come across in many a day. It has long been missing from the domestic catalogues. The Pasquier Trio, who are now completing their third successful American concert tour, have handled this charming work in a highly artistic manner, and with a nice regard for the evident intent of the composer.

Rosenmüller: Sonata in E minor. E. Ortmans-Bach, Dominique Blot (violins); M. de Lacour (harpsichord); Noëlle Pierront (organ) with *Ars Rediviva* Instrumental Ensemble. 1-12" disc (V-DB5064). \$2.50.

This altogether charming record will introduce to many of us the German composer, Johann Rosenmüller (1619-1684), who has been largely forgotten except for his *Straf mich nicht in deinem Zorn* which is the tune of the popular English Easter hymn *Christ the Lord is Risen Again*. In France there seems to be an ever-growing interest in the works of early composers, and it is very likely that this interest brought this lovely Sonata of Rosenmüller's to the recording studio. Those collectors who delight in the unusual should not miss this delightful disc.

Lekeu: Sonata in G major. Hephzibah Menuhin (piano) and Yehudi Menuhin (violin). 4-12" discs (V-DB3492 to V-DB3495). \$2.50 each. (Four-pocket album available with these records at 50c extra.)

Few works of the Belgian composer, Guillaume Lekeu (1870-1894), have been recorded. The present Sonata is one of his more important chamber works. It was dedicated to Ysaye, and very often played by that master of the violin. Recently it has appeared upon the programmes of several prominent artists. Menuhin and his sister present it upon these discs in a most attractive manner, and we predict that it will find a ready welcome among the discerning.

Mozart: Adagio and Fugue in C minor (K. 546). The Adolf Busch Chamber Players directed by Adolf Busch. 1-12" disc (V-12324). \$1.50.

Mozart in a tragic mood, might be one way to describe this music. It is stern and somber in a forceful manner. The Busch players have taken it as it was written and produced a performance that cannot help being thrilling. Superb recording makes this a record that should not be overlooked by the discerning music lover.

Saint-Saëns: Sonata No. 2 in F major, Op. 123, Romanza and Scherzo only. Paul Bazelaire (violin) and J. Philipp (piano). 2-12" discs (C-69445D and C-69446D) in album. Columbia Set X-119. \$3.25.

The two movements of this work that are recorded are pleasant enough, and while this is not music of any great value, it will probably give a number of persons considerable enjoyment. The playing and the reproduction are satisfactory.

Rameau: La Pantomime. One side, and **L'Indiscret** and **La Rameau.** E. Ortmans-Bach and Dominique Blot (violins) and Claude Crussard (harpsichord). 1-12" disc (V-DB5055). \$2.50.

Some lively and pleasing little pieces by the French composer, Rameau (1683-1764), played with gaiety and in the spirit of the times by very capable artists.

Beethoven: Quartet No. 10 in E flat major, Op. 74 ("Harp" Quartet). The Budapest String Quartet. 4-12" discs (V-14997 to V-15000) in album. Victor Set M-467. \$8.

After listening to this superb recording, it is unnecessary to consider the various other versions that are available—they just don't rate. The Budapest players take this sturdy music in their stride and turn in a performance that should stand for a long time to come. The group that betters this recording will be certainly very good indeed.

Mozart: Sonata No. 35 in F major (K. 377). Adolf Busch (violin) and Rudolf Serkin (piano). 2-12" discs (V-15175 and V-15176). \$2 each.

It is Monday morning and these are the first records to be played this week, and what a wonderful way to start. Certainly we would have difficulty in finding a more thoroughly satisfactory recording. Busch and Serkin are surely sterling artists, and Mozart's lovely *Sonata in F major* is always a joy to listen to. Add especially faithful reproduction, and you have a recording that may be heartily recommended.



OPERA

Puccini: Turandot—Complete recording. Symphony orchestra and chorus of Turin conducted by Mo. Franco Ghione. 16-12" discs (PA-20410 to PA-20425) in albums. Parlophone Sets, Volume I and II. Also automatic (PA-8039 to PA-8054) in albums. \$32.

CAST

La Principessa Turandot.....Gina Cigna
L'Imperatore Altoum.....Armando Giannotti
Timur.....Luciano Neroni
Il Principe Ignoto.....Francesco Merli
Liu.....Magda Olivero
Ping.....Afro Poli
Pang.....Adelio Zagonara
Pong.....Gino Del Signore
Un Mandarin.....Giuseppe Bravura

Only a few scattered records have been available from this work, which quite a few music lovers think is Puccini's greatest opera. As a spectacle it undoubtedly is, and from the standpoint of the magnificent choral numbers it is superior to anything that this fine operatic composer ever achieved. Ghione, who directed this recording, fully realized the importance of the chorus work and has brought about a balance and timing which very nearly reaches perfection. The principle artists headed by Gina Cigna are highly satisfactory, and as the reproduction throughout rates with the best modern recording, this set of discs may be very strongly recommended.

These records are housed in two very beautiful and substantial albums, and the complete text in both Italian and English is supplied in two attractive booklets.

Mozart: Die Zauberflöte—Acts I and II. Tiana Lemnitz (soprano), Rut Berglund (contralto), Helge Roswaenge (tenor), Gerhard Hüsch (baritone) and other famous European artists, with the Berlin Philharmonic Orchestra conducted by Sir Thomas Beecham. Volume I (Act I) 9-12" discs (V-12551 to V-12559) in album. Victor Set M-541. \$13.50. Volume II (Act II) 10-12" discs (V-12560 to V-12569S) in album. Victor Set M-542. \$14.25.

Last summer we read of the release of this recording in England and we have been waiting more or less patiently for its appearance here in America. It received the highest praise from the English critics, and as it is one of our favorite operas we lost no time in playing it through from start to finish. We can report that we are thoroughly satisfied. We just cannot find any weak spots in the whole recording. Sir Thomas Beecham, who, by the way, is perhaps the greatest conductor of Mozart opera now living, brings a performance, that from the directing standpoint, just about reaches perfection. The principal artists headed by Tiana Lemnitz and Gerhard Hüsch are all thoroughly capable, and the lesser rôles are in adequate hands. Of particular excellence are the duets and ensembles—a fine balance is consistently maintained, with the orchestra always in proper perspective.

This recording is complete except for the spoken dialogue which is of course omitted.

Gluck: Orfeo ed Euridice—Ach, ich habe sie verloren (Act III). One side, and So klag' ich ihren Tod. Margarete Klose (contralto) with Berlin State Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB4531). \$2.50.

Margarete Klose's crystal-clear contralto voice, of rich color and much warmth, is beautifully heard in these two lovely arias. Fine reproduction makes this a disc to be highly recommended.

Mozart: Die Entführung aus dem Serail—Wer ein Liebchen hat gefunden. Wilhelm Strienz (bass). One side, and Vivat Bacchus. Walther Ludwig (tenor) and Wilhelm Strienz (bass). Both with orchestra conducted by Bruno Seidler-Winkler. 1-10" disc (V-EG6347). \$1.35.

Two Mozart arias sung with plenty of spirit and in the truly traditional manner. Well recorded, and a bargain at its modest price.

Mozart: Die Entführung aus dem Serail—Welcher Kummer herrscht in meiner Seele (Act II). One side, and Handel: *Il Penseroso*. Margherita Perras (soprano) with the Berlin State Opera Orchestra under the direction of Bruno Seidler-Winkler. 1-12" disc (V-12328). \$1.50.

Margherita Perras sings these lovely selections in a most artistic manner, and the Berlin State Opera Orchestra under the direction of Seidler-Winkler renders adequate support. Reproduction—excellent.

CHORAL



Early Choral Music. The Trapp Family Choir (mixed voices unaccompanied) directed by Dr. Franz Wasner. 5-10" discs (V-1960 to V-1964) in album. Victor Set M-535. \$7.50.

In announcing this set of discs, Victor gives the following interesting information:

"This remarkable family, headed by the Baron Von Trapp, former Austrian Navy Commander, has revived this tradition, even to wearing at all times the style of clothing of the 16th Century. It might also be pointed out that in their charm and graciousness of manner the Trapp family hark back to another, happier day. The family consists of the father, mother, two sons and five daughters, and the group is conducted by a friend, Dr. Franz Wasner, a young priest. In 1934 Lotte Lehmann heard the Choir singing for their own amusement in their own home. On her urging they undertook some public performances, which were enthusiastically received. Then followed a series of concerts throughout the Continent of Europe and more recently in the eastern cities of the United States. The Trapp Family Choir has interested itself particularly in the music of the 15th, 16th and 17th centuries, during which period the madrigal and other forms of choral music reached their acme of development. The present album includes the choicest works in the Trapp repertoire and reveals a group that sings the charming music with extraordinary warmth, tenderness, intimacy and above all with absolutely authentic style. The records bring to you the music of a group of very little known but notable composers."

This group reminds us of The English Singers whose records have been such a great success, and we predict that this album will meet with a very wide welcome. The recording closely approaches perfection.

Gilbert and Sullivan: Iolanthe—March of the Peers.

One side, and **Patience** (from Act II)—The Magnet and the Churn—When I Go Out of Door—Finale. The Harvard Glee Club conducted by G. Wallace Woodworth with piano accompaniment. 1-12" disc (V-12550). \$1.50.

This disc will very likely be much in demand at Cambridge, and, in fact, wherever Harvard men may gather, otherwise, we can't see any great future for it. The most interesting part of this recording is the brilliant and sparkling piano accompaniment supplied by the unnamed pianist. Such selections make a big hit at a Glee Club concert and receive tremendous applause, but when they stand alone on a record there is not much to recommend them.

Hymns We Love: Collection of well-known hymns.

Soloists with Chorus and Organ played by Herbert Dawson. 1-12" disc (V-C3052). \$1.90.

Reverently sung and superbly recorded are these familiar hymns; the soloists both male and female

have excellent voices and the chorus work is splendid. Among the hymns in this medley will be found *Nearer, My God to Thee*; *Holy, Holy, Holy, Lord God Almighty*; *Rock of Ages*; *Lead Kindly Light*; *Abide with Me* and others.

PIANO



Mendelssohn: Variations sérieuses, Op. 54. Three sides, and **Song without Words, Op. 19, No. 1** (Sweet Remembrance). Alfred Cortot (piano). 2-12" discs (V-15173 and V-15174). \$2 each.

At last we have a recording of Mendelssohn's finest composition for the piano, and a very excellent one at the hands of Alfred Cortot. Many persons judge Mendelssohn's piano works by the many trifles which he produced, such as the one that fills the fourth side of this pair of discs, but if they will but listen attentively to his *Variations sérieuses*, we feel sure that they will have an entirely different opinion.

Schumann: Fantasia in C major, Op. 17. Seven sides, and **Nachtstück in F major, Op. 23, No. 4.** Wilhelm Bachaus (piano). 4-12" discs (V-14975 to V-14978) in album. Victor Set M-463. \$8.

Pianists, and Schumann admirers in particular, will acclaim this fine recording of one of that composer's outstanding works. Old timers will remember the early electrical recording of this composition by Walter Rehberg for Polydor, and how it was grabbed up as it arrived from abroad a dozen or so years ago. Now there is no need of grabbing, your local dealer has a much superior version simply for the asking. Bachaus gives a splendid performance, and the reproduction is all that one would expect from the best modern recording.

Schubert: Eight Impromptus, Opp. 90 and 142.

Edwin Fischer (piano). 6-12" discs (V-15152 to V-15157) in album. Victor Set M-494. \$12.

To have these lovely works of Schubert in one volume played by that sterling pianist, Edwin Fischer, is to have one of the finest collections of beautiful melodies for the piano that we know of. Numerous separate recordings are available of most of these short pieces but here we have them together and produced in a manner that calls for the highest praise. We spent a most delightful hour with these records and we believe that many of our readers will do likewise.

Albeniz: Tango Espagnole. One side, and **Mompou:**

Canto I Dansa IV and Albeniz: Tango. George Copeland (piano). 1-12" disc (V-15346). \$2.

Modern Spanish music in the true Copeland manner—splendidly recorded.

VOCAL



Were You There? (Negro Spiritual—arr. Burleigh). One side, and **I Can't Stay Away** (Negro Spiritual—arr. Hayes). Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1966). \$1.50.

Certain auditoriums may be closed to this truly great negro artist but thank God we can still listen to her in the privacy of our homes. Miss Anderson may be a trifle too refined, and a bit too smooth in her renditions of these Spirituals, but there is no denying that she gives a warmth and sincerity that is extremely touching. The reproduction is excellent.

Grieg: From Monte Pincio, Op. 39, No. 1. One side, and **Springtide, Op. 33, No. 2.** Eide Noréna (soprano) with orchestra conducted by Piero Coppola. 1-12" disc (V-15180). \$2.

We have never heard these Grieg songs so beautifully sung as the charming Norwegian soprano, Eide Noréna, renders them upon this lovely disc. We thrilled to the unaffected art of this truly fine singer, and those who like exquisite vocal records will surely find this one more than acceptable.

Cottrau: Santa Lucia (Neapolitan Folk Song). Beniamino Gigli (tenor) accompanied by orchestra conducted by John Barbirolli. One side, and **Florian-Martini: Plaisir d'Amour** (Romanza). Beniamino Gigli (tenor) accompanied by members of La Scala Orchestra conducted by Dino Olivieri. 1-12" disc (V-15348). \$2.

This is just what one might expect—two typical Italian songs sung in Gigli's most ingratiating manner. If music of this character appeals to you, you will find this record very much to your liking. Beautifully sung and splendidly recorded.

Hart-R. Strauss: Cécilie, Op. 27, No. 2. One side, and **Schack-R. Strauss: Seitdem dein Aug, Op. 17, No. 1.** Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 1-10" disc (V-1967). \$1.50.

Flagstad's ever-increasing popularity with the American public makes every new record by this great artist of supreme interest. Her many admirers will welcome these splendid recordings of two of Richard Straus' songs.

Martini: Plaisir d'Amour (Romance). André Bauge (baritone) accompanied by Mme. Cariven (harp). One side, and **Mehul: Ariodant.** André Bauge (baritone) with orchestra conducted by G. Andolfi. 1-12" disc (C-9155M). \$1.50.

André Bauge, the eminent French baritone, sings these melodious pieces in the most artistic manner of

the French school of song. The reproduction is very fine.

ORGAN



Schubert—arr. Courboin: Serenade. One side, and **Wagner—arr. Courboin: Tannhäuser—Evening Star** (Act III). Charles M. Courboin (organ) playing the Wanamaker Organ in Philadelphia. 1-10" disc (V-1968). \$1.50.

A great many persons enjoy the music of the grand organ (not the movie organ) who are not quite up to the literature of the masters who have written for that instrument. Courboin, in arranging these simple and well-known melodies for his instrument, provides music that anyone may instantly appreciate and enjoy. The Victor recorders have completed the job in a most satisfactory manner.

VIOLIN



Saint-Saëns: Havanaise, Op. 83. Jascha Heifetz (violin) accompanied by the London Symphony Orchestra conducted by John Barbirolli. 1-12" disc (V-15347). \$2.

For pure enjoyment of some mighty fine fiddling we can thoroughly recommend this record. It has beautiful melodies, spritely dance tunes, and plenty of spirit—Heifetz has able opportunity to display his talents, and he doesn't miss a trick.

MISCELLANEOUS



Tarrega: Capricho Arabe. One side, and **Parga: Alhambra.** Julio Martinez Oyanguren (guitar). 1-12" disc (C-69457D). \$1.50.

Every time we listen to a record by Oyanguren we marvel at the music this really great artist gets from the guitar—at times it sounds like a whole chamber orchestra. We believe that you will marvel too, when you hear this disc.

Bach: Toccata in D major. Three sides, and **Pachelbel: Two Magnificat.** Wanda Landowska (harpsichord). 2-12" discs (V-15171 and V-15172). \$2 each.

Those who are interested in the music of another day will find this pair of discs most interesting. Do not miss the charm of the two *Magnificats* of Pachelbel, a forerunner of Bach, that occupy the fourth side of these records. Landowska is at her best in selections of this kind, and you will find the reproduction just about perfect.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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25c. per year

WORD has just reached us that subscriptions are now being accepted for the Fourteenth Volume of the Beethoven Sonata Society. You will recall that this Society was formed for the purpose of bringing out all of the Beethoven Piano Sonatas in a uniform edition recorded by the world-renowned pianist, Artur Schnabel. When this task was completed, it was decided to continue the Society until all of the other works of Beethoven for pianoforte had been recorded and issued in a like manner, and by the same player.

Volume XIV will contain the following works: *Rondo a capriccio, Opus 129: Rondo in A major; Six Variations, Opus 34; Fantasia, Opus 77; and Six Bagatelles, Opus 126.* This album will contain 7 12-inch discs. Price \$17.50 (postpaid within U. S. A.). A subscription blank will be enclosed with this issue for the convenience of those who are interested.

* * *

The other day we came across a record that has been in the Victor catalogue for a couple of years. We found it of real interest and we thought that perhaps our readers would like to know of it. It contains songs and calls of native American birds, and was recorded by A. R. Brand and the Laboratory of Ornithology of Cornell University. The recordings were made in the woods and fields. Man's inventive genius made it possible to construct microphones that pick up truthfully every trill and warble of these songbirds. Two hundred and fifty feet of cable bring the sound to a truck—a veritable laboratory on wheels. In this truck, on photographic film, the birds' songs are captured. The film is then edited and in due course transferred to the record. The microphone had to be set in a specially devised contrivance, a large parabolic disc, which acted as an electric ear. In this way

it was possible to record an ordinary songster at one hundred feet or more, and the sound of the loon on this record was secured when the bird was at least a quarter of a mile away in the center of a mountain lake.

Among the birds recorded on this disc are: Hermit Thrush, Wood Thrush, Brown Thrasher, Whippoorwill, Field Sparrow, Phoebe, Black-capped Chickadee, and Loon. The number of the record is V-25765. Price, 75c.

ORCHESTRA



Haydn: Symphony No. 80 in D minor. Four sides, and Haydn: Symphony No. 67 in F major. Orchestra of the New Friends of Music conducted by Fritz Stiedry. 5-12" discs (V-15336 to V-15340S) in album. Victor Set M-536. \$9.

If we indulged in headlines, we might proclaim, "New Symphonies by a Composer who has been dead for over a century," and such a statement might be justified by the information concerning them contained in Victor's leaflet which accompanies this album. From that interesting folder, we quote the following:

"Unfortunately we are still some distance from a final and definitive estimate of Haydn's position as a composer of symphonies. The elementary groundwork for such an estimate, a definitive publication of Haydn's complete symphonic production, is as yet incompletely laid. The first serious effort towards such a definitive publication was undertaken by the musicologist, Mandyczewski, in connection with the projected complete edition of Haydn's symphonies by Breitkopf and Hartel. Mandyczewski edited the first forty symphonies in chronological order, but since his death the complete edition has progressed but slowly, extending to date only so far as symphony No. 49.

"Dr. Alfred Einstein, one of the foremost living musicologists, has anticipated the continuation of the complete Breitkopf and Hartel edition by the careful rehabilitation of five Haydn symphonies, two of which are here recorded. The presentation of the five symphonies has been entrusted by Dr. Einstein to Fritz Stiedry and the New Friends of Music Orchestra. The two symphonies in this album were first presented by Fritz Stiedry at a recent concert of the New Friends of Music (Feb. 26, 1939).

"The prompt recording of two of these newly resuscitated symphonies of Haydn renders an important musical service in helping to remedy 'the biggest lacunae that yet remains in our public representation of the main stream of music. Haydn,' continues Tovey, 'is an immeasurably greater and more central master than we as yet realize. . . . Some forty splendid symphonies in the middle of Haydn's career remain wholly inaccessible except to researchers of British Museum libraries.' The two symphonies here recorded, respectively the 67th and the 80th of the 104 symphonies, which on the basis of Mandyczewski's research we have come to accept as authentic, belong to Haydn's Esterhazy years, and to what we may call the late middle period of his creative career. They are part of the 'inaccessible' Haydn about which Tovey so justly complains."

Mozart: Symphony No. 31 in D major, K. 297 ("Paris"). Five sides, and Handel—arr. Beecham: **The Gods Go A-Begging—Ballet.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-69470D to C-69472D) in album. Columbia Set No. 360. \$5.

Here is news of importance to every music lover! A symphony by Mozart that has not been recorded before, and now presented under the distinguished direction of Sir Thomas Beecham, perhaps the greatest living interpreter of that composer. Certainly this is an item that everyone will wish to investigate. And we are happy to report that we can recommend it without reservations of any kind—it looks like the outstanding recording of the month.

Mozart visited Paris in 1778, and wrote this symphony for the Concerts Spirituels which was then being conducted by Le Gross. It has since been known as the "Parisian" symphony. The composer very likely had in mind the audience that was to hear it, for the emotional content is rather on the brilliant side than on the deeper, more serious one. It is music to be enjoyed for its lovely melodies and gay spirit, and we predict that this album will receive a wide welcome.

Copland: El Salón México. Three sides, and **Song of the Volga Boatmen** (arr. Stravinsky). Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-15363 and V-15364) in album. Victor Set M-546. \$4.50.

Aaron Copland, the talented American composer, upon a visit to Mexico City, wandered into the Roseland Ballroom, a "hot spot" frequented by both tourists and natives. He was impressed with "the typical Mexican flavor of the place," and while others might take candid-camera pictures to show what it looks like, Copland wrote this piece to show what it sounds like. This work is based on popular Mexican tunes, as they impress an American, who thoroughly believes that "Jazz is not exotic here (America) but indigenous," and that "since it is the music an American has heard as a child, it will be traceable more and more frequently in his serious music."

Koussevitzky was immediately interested in *El Salon Mexico*, and has played it several times. It was invariably greeted with enthusiasm by listeners with an ear for the "modern," and numerous critics see in it music of more than passing interest. If you feel in a daring mood, you might ask your dealer to play these discs for you. Stravinsky's modern treatment of the familiar *Song of the Volga Boatmen* fits in very nicely on the odd side of the second record in this set.

Brahms: Variations on a Theme by Haydn, Op. 56a ("St. Antoni Chorale"). London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-69484D and C-69485D) in album. Columbia Set X-125. \$3.25.

Toscanini's recording of this well-known Brahms work has been so widely acclaimed, and so well spoken of by numerous critics, that most everyone will wish to compare it with the present version before purchasing it. We suggest that that procedure be followed. There are several other versions available but the two mentioned are the only ones that need be considered. Weingartner's recent Brahms recordings have been so well thought of by numerous music lovers, that it would not surprise us a bit if many of them chose his version of the present work.

Grétry: Danses Villageoises. Three sides, and **Vieux-temps: Saltarelle.** Orchestre Symphonique conducted by F. Ruhlmann. 2-12" discs (C-69482D and C-69483D) in album. Columbia Set X-126. \$3.25.

Andre Grétry (1741-1813), the brilliant Belgium-French composer, is remembered largely for his many comic operas, each one of which contained a ballet. This suite is made up of a number of these ballets, and the music is typical of Grétry and his times. While it is not startling in its ingenuity or musical content, it is pleasing enough in its unpretentious way. The performances and the reproduction are entirely satisfactory.

Borodin: Prince Igor—Overture. E. I. A. R. Symphony Orchestra of Turin conducted by Mo. D. Amfiteatrof. 1-12" disc (PA-E11368). \$2.

We seem to remember an early electrical recording of this spirited overture directed by Albert Coates, but as this is the sort of piece, with its full orchestration, that needs the best of modern recording, it is hardly worth while to consider the earlier version. This is especially true when we find the present performance admirable in every way.

Schumann—arr. Douglas: Carnival: Ballet Music. London Philharmonic Orchestra conducted by Walter Goehr. 1-12" disc (C-69461D). \$1.50.

For those who are interested in recordings of ballet music, this arrangement of Schumann's *Carnaval*, which has been so popular with the Monte Carlo Ballet Russe's audiences, will prove an attractive item. It is played with just the proper spirit, and is beautifully recorded.

Warlock: *Serenade* (For Frederick Delius on his Sixtieth Birthday). The Constant Lambert String Orchestra conducted by Constant Lambert. 1-12" disc (V-C2908). \$1.90.

Peter Warlock offered this charming little piece as a tribute to Delius upon his sixtieth birthday which occurred in 1922. Its transcendent beauty is in the manner of Delius—one might easily think that the man for whom it was written had written it himself. Constant Lambert gives it a magnificent performance, and the reproduction is highly satisfactory.

Tschaikowsky: *None but the Lonely Heart*, Op. 6, No. 6. One side, and **Ornicu-Heifetz:** *Hora Staccato*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4413). \$1.

Hora Staccato and *None but the Lonely Heart* are strange bedfellows. If opposites attract, this little disc should be a winner. Perhaps we should play the moody Tschaikowsky piece first, and then come back to life with a bang with the lively *Hora Staccato*. Both selections are beautifully played and splendidly recorded.

Josef Strauss: *Sphärenklänge*, Op. 235. Berlin Philharmonic Orchestra conducted by Alois Melichar. 1-12" disc (PD-15200). \$2.

Gay and light in the Josef Strauss manner, and played with just the proper spirit by Alois Melichar—a pretty girl, a bottle of wine, and this music, and we have the Vienna that was. Splendidly recorded.

CONCERTO



Spohr: *Concerto No. 8 in A minor*, Op. 47 (Gesangscene). Albert Spalding (violin) with Philadelphia Orchestra conducted by Eugene Ormandy. 2-12" discs (V-15355 and V-15356) in album. Victor Set M-544. \$4.50.

This superb recording of Spohr's *Concerto in A minor* is a very happy addition to the domestic catalogues. We recall a Telefunken recording on three 10-inch records which appeared several years ago. The soloist was Georg Kulenkampf, and on the whole it was a very satisfactory version. However, as the price of both sets is the same, or was before the extra 25 per cent duty was placed on the imported discs, it is a foregone conclusion that nearly everyone will prefer the present recording by Spalding and the Philadelphia Orchestra.

Ludwig Spohr (1784-1859), although he wrote a great amount of music in many forms, was known primarily as a violin virtuoso, and is remembered today for a few of his compositions for that instrument. The present work, which dates from 1816, was written with the idea of pleasing the opera-loving Italians. He was planning a tour of Italy at the time, and he conceived the solo part of this concerto to represent the voice in an operatic scene. In his autobiography, Spohr says that it was greeted by great enthusiasm and that he

kept it in his permanent repertory. It has been heard more or less frequently ever since. It is pleasing music to listen to, and just the sort of work that nearly everyone can and does enjoy. Spalding gives a fine performance, and is ably assisted by the Philadelphia Orchestra under the distinguished direction of Eugene Ormandy. The reproduction rates with Victor's best.

Liszt: *Hungarian Fantasia for Piano and Orchestra*.

Edward Kilenyi (piano) with Grand Orchestre of Paris conducted by Selmar Meyrowitz. 2-12" discs (C-69458D and C-69459D) in album. Columbia Set X-120. \$3.25.

A spectacular recording! Showy music played in the grand manner, featuring most realistic piano reproduction. If you would like to show your friends how well your phonograph will reproduce the piano, this is a good set for that purpose.

CHAMBER MUSIC



Brahms: *Sonata in F minor*, Op. 120, No. 1 (for Clarinet and Piano). David Weber (clarinet) and Ray Lev (piano). 3-12" discs (MU-1097 to MU-1099) in album. Musicraft Set No. 27. \$5.

The first recording of this Sonata using the clarinet instead of the often substituted viola. This work dates from Brahms' mature period when he was at the very zenith of his creative ability. Those interested in Brahms' chamber music will be more than delighted with this recording.

Just a word or two concerning the artists: David Weber, the clarinetist, was born in Detroit and was a protege of Gabrilowitsch, who sent him to New York to study with Bellion. He has appeared as clarinetist with a number of leading orchestras, including the New York Philharmonic-Symphony and the N. B. C. Symphony. Miss Lev is an American; she received the American Matthay Scholarship, and studied with Tobias Matthay in London. She has appeared with many leading symphony orchestras in both Europe and America. Last year Miss Lev played the Beethoven C minor concerto with the New York Philharmonic-Symphony over a nationwide radio network.

The reproduction on these discs is very fine.

Loeffler: *Music for Four Stringed Instruments*. The Coolidge Quartet. 3-12" discs (V-15349 to V-15351) in album. Victor Set M-543. \$6.50.

The Coolidge Quartet presents this month a superb recording of Charles Martin Loeffler's quartet *Music for Four Stringed Instruments*. This unique work is based upon a fragment of Gregorian chant from the Easter service of the Catholic Church, and was dedicated by the composer to an American aviator who fell during the World War. The present work, as does a great portion of Loeffler's music, leans very definitely toward French Impressionism; as one listens, one cannot help thinking of Debussy. However, Loeffler holds much closer to traditional thematic development than most members of that French school.

Hindemith: Sonata for Viola and Piano, Op. 11, No.

4. William Primrose (viola) and Jesús María Sanromá (piano). 2-12" discs (V-15367 and V-15368) in album. Victor Set M-547. \$4.50.

Don't let anyone frighten you away by saying, "Oh! That's modern music!" Of course, this is modern music, but it is also very beautiful music—probably some of the most beautiful music that has ever been written for the viola. You will recall that Hindemith was an accomplished performer upon that instrument before he turned his attention to composition; only within the last couple of years has he appeared as soloist with a number of the leading orchestras in America. The viola is the instrument that he knows best and the one that he loves most, and it is no wonder that he writes such lovely music for it. The choice of William Primrose, the solo viola of the NBC Orchestra, for this recording, was indeed a very happy one. That he is in full sympathy with the composer is evidenced by the sterling performance he gives upon these discs. Mr. Primrose is ably assisted by Jesús María Sanromá, whose recordings with the Boston "Pops" Orchestra are known to many of us. Victor has spared no pains in giving us the best possible reproduction on this important pair of records.

Beethoven: String Trio in G major, Op. 9, No. 1.

Mara Serbriensky (violin), Edward Neikrug (viola) and George Neikrug (cello). 3-12" discs (MU-1100 to MU-1102) in album. Musicraft Set 28. \$5.

It has been quite some time since a Beethoven work that has not been recorded before has appeared upon the lists, and it is a real pleasure to report that the composition is entirely worthy of being recorded, and that the artists selected for the task are in every way adequate. It is known that Beethoven thought very well of the three trios which make up Opus 9, of which the present work is the first, and as we listen to this delightful music we can readily understand his pride in this work, and we can further understand why it is considered by many students of this great composer to be one of the best of his early compositions. We are also pleased to report that Musicraft recording, which has been continually improving, now rates very well with the best that is being done today. The surfaces of the sample discs at hand are particularly smooth and free from ticks.

Bruckner: Quintet in F major. Prisca String Quartet and Siegfried Meincke (viola). Eleven sides, and

Haydn: *Serenade*, Op. 3, No. 5. Prisca String Quartet. 6-12" discs (PD-15165 to PD-15170). \$2 each. (Six-pocket album available with these records at 50c additional.)

There is a definite number of music lovers interested in the works of Anton Bruckner. In America this number is quite small. However, his devout admirers insist that it is growing. Be that as it may, here is the first recording of a complete Bruckner chamber work. Like

most of his compositions it is plenty long. It does contain many pleasing melodies, and if one does not get tired before the finish there is much to admire and enjoy in the present work. It has the advantage of a fine performance by the Prisca Quartet with the addition of Siegfried Meincke (viola). If these records are not well received, his friends certainly cannot blame it on the sterling artists who have recorded it, or on the Polydor reproduction, which is surely of the highest quality throughout.

Schumann: *Marchenbilder*, Op. 113. Etienne Ginot (viola) and Joseph Benvenuit (piano). 2-10" discs (V-K8096 and V-K8097). \$1.35 each.

This is the first complete recording of Schumann's four little pieces for viola. So little of the music for this lovely instrument has been recorded, that this pair of discs is more than welcome. The music itself is light but very pleasant to listen to. The present artists give very acceptable performances, and the reproduction is entirely satisfactory.

CHORAL**Pergolesi: *Stabat Mater*.** Vienna Choir Boys directed by Viktor Bomboz with String Orchestra and Harpsichord. 3-12" discs (V-15357 to V-15359) in album. Victor Set M-545. \$6.50.

The *Stabat Mater* is a Latin poem written by a minor Franciscan friar, Jacobus de Benedictus, in the 13th century. Although it gained great popularity, it did not take its place as a Sequence in the Roman Missal until 1727. It forms a part of the Lenten service up to and inclusive of Good Friday, though on that day the music is omitted. A number of important composers have provided musical settings for this poem, among the better known are Palestrina, Scarlatti, Pergolesi, Haydn, Schubert, Rossini and Gounod.

This fine recording of the Pergolesi version by the world-famous Vienna Boys Choir comes at a most appropriate time when the whole Christian world is preparing for Easter. However, music such as this knows no season nor does it appeal only to followers of the Christian faith—it has lived for over two hundred years and its appeal might be said to be universal. Those who have heard the previous recordings by this famous choir, which just finished its seventh consecutive yearly tour of America, will certainly welcome this unusual and outstanding set of records.

Motet: *Sicut Lilium*. One side, and *Complainte de Notre-Dame* (Burgundian Folk-Song). La Manecanerie des Petites Chanteurs a La Croix de Bois (A Cappella choir). 1-10" disc (V-K8108). \$1.35.

A number of recordings by this excellent choir has already been imported, and this group has gained in favor with discerning lovers of choral music. We are sure that they will welcome this new disc. It is splendidly recorded.

Poulenc: Mass in G major (Sung in Latin). Les Chanteurs de Lyon directed by E. Bourmauck. 2-12" discs (C-69486D and C-69487D) in album. Columbia Set X-127. \$3.25.

A few hours before press-time these records reached the studio without any information save that which was on the labels. We never heard of Francis Poulenc having written a mass or anything in that vein at all, however, his name in full appears upon these discs, and so we presume it is his work. We only had time to run through the discs once, and then we had to put them aside for further playings later. We recalled with pleasure the Lyon Choir's fine recording of Fauré's Requiem, which appeared a short time ago, and are glad to report that from the point of view of fine singing and good reproduction, the present set rates very well with that earlier recording.

Mozart: Ave Verum Corpus, K. 618 (Motet for Mixed Choir and Orchestra). Strasbourg Cathedral Choir and orchestra under the direction of the Abbe Alphonse Hoch. One side, and **Gasparini: Adoramus te Christe** (Motet for Mixed Choir and Organ). Strasbourg Cathedral Choir under the direction of Abbe Alphonse Hoch with organ accompaniment by M. F. Rich. 1-12" disc (C-69488D). \$1.50.

The world can stand a lot of just such music as this at this very moment. The emotional effect might have a very calming influence on some of the gentlemen who are stirring up most of the trouble if they could be made to listen to it. They seem afraid to listen for they are certainly doing all they can to banish it. However, this splendid disc makes it available for all those who are so inclined in America. For those who are not familiar with the great Strasbourg Cathedral Choir, this record will be a fine introduction. The reproduction is quite satisfactory.

Foster: Oh! Susanna. One side, and **Fireflies** (Russian Folk Song) and **de Lassus: Echo Song.** Augustana Choir (unaccompanied) directed by Henry Veld. 1-10" disc (V-1971). \$1.50.

These three selections contain a bundle of vocal tricks that may be counted upon for tremendous applause when they are used as encore numbers during a platform appearance. Directors of college glee clubs may find them of interest, but we could hardly recommend them to music lovers generally. You should just hear what this group does to Foster's *Oh! Susanna*. As we listened to it, we kept thinking of Victor Herbert's *Italian Street Song*. Reproduction—excellent.

VOCAL



Wagner: Träume. One side, and **Wagner: Im Treibhaus.** Tiana Lemnitz (soprano) with piano accompaniment by Michael Raucheisen. 1-12" disc (PD-57028). \$2.

Wagner: Stehe still. One side, and **Wagner: Der Engel.** Tiana Lemnitz (soprano) with piano accompaniment by Michael Raucheisen. 1-12" disc (PD-57084). \$2.

Schubert: Am Grabe Anselmos. One side, and **Wagner: Schmerzen.** Tiana Lemnitz (soprano) with piano accompaniment by Michael Raucheisen. 1-12" disc (PD-57085). \$2.

In these three discs we have about as fine vocal records as we have heard in many a year. Tiana Lemnitz is at her best in just such songs as these, and she has the advantage of the best Polydor recording. Most of these selections are not available in the domestic catalogues, and so will be particularly welcome to those persons who are interested in fine songs superbly sung and faithfully recorded.

Handel: Arioso (from "Israel in Egypt"). One side, and **Schubert—arr. Pasternack: Litanei.** Hulda Lashanska (soprano), Mischa Elman (violin), Emanuel Feuermann (violoncello) and Rudolf Serkin (piano). 1-12" disc (V-15365). \$2.

Seldom do we find such a group of sterling artists upon one record, and seldom do we have such grand music upon one disc. In producing this record, the artists concerned have specified that the royalties from its sale shall be donated to a fund for the relief of refugees of all religious beliefs. However, in purchasing this disc, no one need feel that he is buying a pin-cushion at a church bazaar for charity—he is certainly getting more than full value. If after he thrills to the full enjoyment of this superb music, he feels that he has also done a good deed, certainly no one can criticize him for that.

Tschaikowsky: Pilgrim's Song, Op. 47, No. 5. One side, and **Carpenter: When I Bring to You Colour'd Toys, and Griffes: By a Lonely Forest Pathway.** Glenn Darwin (baritone) with piano accompaniment by Elsa Fiedler. 1-12" disc (V-36224). \$1.25.

Glenn Darwin, whose baritone voice of good quality shows to advantage in these songs, takes particular care to see that each word is clearly heard. All of the songs are sung in English, and all of them have been recorded before on more expensive discs. Vocal students, interested in these selections, will find this disc at its modest price a most attractive item. The reproduction rates with the best.

Moussorgsky: Hopak. One side, **Gretchaninoff: Over the Steppe, Op. 5, No. 1.** Igor Gorin (baritone) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-4414). \$1.

Certainly no one could ask for better renditions of these popular Russian songs than Igor Gorin produces on this attractive record. This artist is certainly coming to the front, and it would not surprise us a bit if Victor put him in the senior Red Seal class. His records at their present prices are surely bargains.

Arditi: Il Bacio—Vals. One side, and **Arditi: Parla—Vals.** Miliza Korjus (soprano) with Berlin State Opera Orchestra conducted by Franz Schönbaumsfeld. 1-12" disc (V-12588). \$1.50.

It has been a long time since we have had such sparkling coloratura recordings as we find on this brilliant disc. Miliza Korjus has gained wide popularity in this country through her pictures, and there should be a waiting market for this record. Reproduction—very good.

Schubert: Wiegenlied, Op. 98, No. 2; Der Schmetterling, Op. 57, No. 1. One side, and **Des Baches Wiegenlied, Op. 25, No. 20.** Elisabeth Schumann (soprano) with piano accompaniment by George Reeves. 1-12" disc (V-DB3426). \$2.50.

These lovely little Schubert songs are superbly sung by Elisabeth Schumann. Anyone who cannot find joy in listening to this attractive disc can hardly be said to be interested in fine vocal records. Especially good reproduction is an added feature.

Kilmer-Rasbach: Trees. One side, and **Jonson—arr. Callcott: Drink to Me Only with Thine Eyes.** Paul Robeson (bass) with orchestra. 1-10" disc (V-26168). 75c.

Paul Robeson's many admirers will surely welcome this disc, and anyone who appreciates simple songs sung in a most sincere manner, should find this disc attractive, especially at its modest price.

Sjöberg-Balogh: Visions (Tonerna). One side, and **Verlaine-Hahn: D'une Prison.** Lotte Lehmann (soprano) with piano accompaniment by Erno Balogh. 1-10" disc (V-1972). \$1.50.

This month Lotte Lehmann turns from the songs of the masters to two selections of our own day and shows that she is capable of fine interpretations in all schools of song. A beautiful record splendidly recorded.

Schubert: Sei mir gegrüsst, Op. 20, No. 1. One side, and **Standchen—Leise flehen meine Lieder.** Heinrich Schlusnus (baritone) with piano accompaniment by Sebastian Peschko. 1-12" disc (PD-67181). \$2.

Schlusnus never fails us, and as we listen to the fine renditions of these well-known Schubert songs, we are reminded that this is abundantly true. The reproduction is of the best.

PIANO



Chopin: Sonata No. 3, in B minor, Op. 58. Alexander Brailowsky (piano). 3-12" discs (V-15370 to V-15372) in album. Victor Set M-548. \$6.50.

Alexander Brailowsky now appears under the Victor label! This world renowned pianist, whose playing of Chopin has been acclaimed by music lovers everywhere, will make a series of recordings for H. M. V., and they will very likely appear in America quite promptly under the Victor label. The present work was recorded a number of years ago by both Cortot and Grainger, but as the new Brailowsky version is so far superior, it is not necessary to consider the earlier recordings at this time. As Chopin's *Sonata No. 3 in B minor* is one of his most beautiful works in this form, and as it may be easily appreciated by anyone who may be attracted by lovely melodies, we predict that this album will have a ready and extremely wide sale.

Clementi: Sonata in B flat major, Op. 47, No. 2. Three sides, and **Hüssler: Grande Gigue in D minor, Op. 31.** Arthur Loesser (piano). 2-12" discs (FRM-21 and FRM-22). \$1.75 each.

This pair of discs contains two items of more than general interest. First we have the famous Sonata that Clementi played at his "contest" with Mozart at Vienna in 1781, and then we have the first recording that we know of containing a work of Johann Wilhelm Hässler (1747-1822). The Hässler work selected is the one by which he is best known, and shows according to *Grove's* his "remarkable power and originality." Loesser takes both pieces in his stride and gives to each just the interpretation that seems most appropriate. The reproduction is entirely satisfactory.

Franck: Prelude, Choral and Fugue. Five sides, and **Chopin: Mazurka No. 13 in A minor, Op. 17, No. 4.** Mlle. Boutet de Monvel (piano). 3-12" discs (V-L1043 to V-L1045). \$1.90 each. (Three-pocket album available with these records at 50c extra.

An up-to-date recording of Franck's finest work for the piano has been needed for some time, and while the reproduction is superior to the earlier ones, we think the selection of the pianist for the task might have been a happier one. We wonder why Cortot wasn't selected to re-record it—with all its faults we prefer his earlier version to the present one.

Saint-Saëns: Caprice Arabe, Op. 96. José Iturbi and Amparo Iturbi (piano duo). 1-12" disc (V-15366). \$2.

A showpiece for two pianos whose musical content can hardly be considered better than mediocre. The Iturbis certainly do as well as any pair could do, but still it leaves us completely cold. The fine Victor recording was the most interesting feature of this disc as far as we were concerned.

Chopin: Polonaise No. 6 in A flat major, Op. 53 ("Heroic"). Raoul Koczalski (piano). 1-10" disc (V-DA4431). \$1.85.

Of the many recordings of this popular Chopin piece, the present version rates with the best. We don't recall having heard any other recordings by Raoul Koczalski—we like his Chopin very much, and we shall be looking for his name on future lists. Some will recall that Koczalski startled musical Europe in the early nineties by playing at a charity concert in Warsaw when he was but four years old. It is said that he played at over one thousand concerts before he was eleven. He was for a time the court pianist to the Shah of Persia, following which he appeared in nearly every important city of Europe with decided success.

Wagner—arr. Liszt: *Tannhäuser*—Overture. Benno Moiseiwitsch (piano). 2-12" discs (V-C3002 and V-C3003). \$1.90 each.

Wagner's *Tannhäuser* Overture transcribed for piano is something. It is said that Liszt, the transcriber, very seldom played it because it took too much out of him. Just to play the notes and keep the proper tempo is a herculean task—but the real trick is to give a semblance of orchestral color. Moiseiwitsch certainly comes through with flying colors, and silly as it sounds, one has to restrain oneself from applauding at the end of the last side of this pair of remarkable records. No one could ask for better piano reproduction.

Schumann: *Carnaval Suite*, Op. 9. Myra Hess (piano). 4-12" discs (V-12294 to V-12296) in album. Victor Set M-476. \$5.

In this set of discs we certainly have a superb recording of Schumann's *Carnaval*, and one that is so far superior to the ones that have gone before, that it is wholly unnecessary to make comparisons. Miss Hess is an acknowledged expert in the field of Schumann music, and she again demonstrates her prowess in this outstanding recording. We recommend this album with the absolute confidence that our judgment will be upheld by the large majority of music lovers.

Beethoven: Sonata No. 21, in C major, Op. 53 ("Waldstein"). Five sides, and **Beethoven:** *Bagatelle* in E flat major, Op. 33, No. 1. Walter Gieseking (piano). 3-12" discs (C-69476D to C-69478D) in album. Columbia Set No. 358. \$5.

A great many persons feel that Gieseking is the ideal interpreter of Beethoven sonatas, and they will be thrilled to know that the "Waldstein" is now available by that sterling artist. Music lovers generally will be glad to know that a recording of this popular work may be had at their local dealer's. Wilhelm Kempff and Artur Schnabel have both made recordings of this sonata; the former is available only by importation and the latter is contained in one of the Beethoven Sonata Society sets (Vol. IX).

Busoni: *Sonatina*, Ad Usum Infantis. Two sides, and *Sonatina*, In Diem Nativitatis Christi MCMXVII. Michael Zadora (piano). 2-12" discs (FRM-23 and FRM-24). \$1.75 each.

The Friends of Recorded Music are to be congratulated upon bringing out these two entirely worthwhile discs. In the first place they make available two of the six sonatinas of Busoni that have not been recorded before, and, secondly, we are given an opportunity to meet again Michael Zadora, whose fine Polydor recordings, made a number of years ago, we still remember. These little Busoni pieces are not for those who are interested only in music that is immediately discernible. One must persevere with them, but we can assure anyone with patience and reasonable musical apprehension, that they are truly worth the effort. They are splendidly played and nicely recorded.

VIOLIN



Sarasate: *Caprice Basque*, Op. 24. One side, and **Dvorák-Kreisler:** *Negro Spiritual Melody* (from the Largo of the "New World Symphony"). Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-15369). \$2.

As one listens to the Largo side of this disc, it seems impossible that one man with one violin could develop the music that comes from this recording. We have heard plenty of double-stop playing, but we have never heard any quite as smooth as this. We couldn't resist playing this side again—it left us bewildered. Violinists and all those interested in that instrument will find the investigation of this record profitable.

Bloch: *Nigun* (Improvisation), (No. 2 of "Baal Shem"). Nathan Milstein (violin) with piano accompaniment by Leopold Mittman. 1-10" disc (C-17134D). \$1.

Milstein gives a fine performance of this Hebraic music by one of its greatest living exponents, Ernest Bloch. Menuhin recorded this number several years ago; his recording is much more expensive. We have just played both versions and we would be perfectly satisfied with the Milstein recording.

Paganini: *Sonata XII* in E minor. One side, and **Burmester:** *Serenade*. Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1-10" disc (C-17132D). \$1.

Two attractive little encore numbers nicely played by the young violinist, Ossy Renardy. Reproduction—excellent.

OPERA



Donizetti: *Linda di Chamounix*—Romanza di Pierrotto (Act I). One side, and *Saint-Saëns: Samson et Dalila*—Amour! viens aider ma faiblesse (Act II). (Sung in Italian.) Ebe Stignani (mezzo-soprano) with E. I. A. R. Symphony Orchestra. 1-12" disc (PA-E11371). \$2.

Ebe Stignani is a new artist to us; however, we are happy to report that she has a rich voice of ample volume and excellent quality throughout its wide range, covering the contralto well up into that of the soprano. The arias she has selected are of no great importance but they do give her a fine opportunity to display the vocal qualities which she possesses. The reproduction is satisfactory.

ORGAN



Bach: Toccata and Fugue in D minor. Edouard Commette playing the organ of the Cathedral Saint-Jean at Lyon. 1-12" disc (C-69490D). \$1.50.

Franck: *Pièce Heroïque*. Edouard Commette playing the Organ of the Cathedral Saint-Jean at Lyon. 1-12" disc (C-69460D). \$1.50.

Because of the great improvement which has been made in recent years in recording the grand organ, French Columbia has decided to remake a number of its recordings by the famous organist, Edouard Commette. The present discs are the first two in a series. We don't know whether French Columbia is putting its best foot forward or not, but if these are fair examples of the group as a whole, certainly this will be a very famous series of recordings. We have nothing but praise for them, and do not hesitate to recommend them to all persons interested in fine organ records.

BAND



Sousa: *King Cotton*—March. One side, and *Sousa: The Stars and Stripes Forever*—March. The Gold-
man Band conducted by Edwin Franko Goldman. 1-10" disc (V-26169). 75c.

A new brilliant recording of these most popular Sousa marches—need we add more than to say that the reproduction is of the best.

HARPSICHORD



Bach: *Ouverture à La Manière Française, Partita No. 7, in B minor* (for harpsichord). Seven sides, and **Bach:** *Fugue in A minor*. Dr. Ernst Victor Wolff (playing his Maendler-Schramm harpsichord). 4-12" discs (C-69462D to C-69465D) in album. Columbia Set No. 357. \$6.

A particularly fine recording of a work that is seldom heard, and which as far as we know has never been recorded before. It is sparkling music and those interested in harpsichord recording will find this album of prime interest. A special word should be said of the splendid reproduction which Columbia has attained on these discs.

MISCELLANEOUS



English Folk Dance: *A Sword Dance Suite* (Sharp arr. Foster). Folk Dance Orchestra conducted by Arnold Foster. 1-10" disc (V-B8808). \$1.35.

English Folk Dances: *The Hole in the Wall* (arr. Foster). One side, and *Draper's Maggot* (arr. Foster). Folk Dance Orchestra conducted by Arnold Foster. 1-10" disc (V-B8807). \$1.35.

Folk dancing as a recreation seems to be gaining in favor here in America. We are continually hearing of more and more groups being formed to practice this very healthful and interesting exercise. These two discs contain dances that any group might use. The tempo is clearly marked, and the recording is excellent.

Une Aventure de Babar (Adaptation by Olivier Hus-
senot). Theatre de l'oncle Sebastian. 2-10" discs (V-K7907 and V-K7908). \$1.35 each.

If your children are studying French they will certainly enjoy this pleasing little musical play with the famous Babar as the central character. It is great fun to listen to, and the children will be improving their French without really knowing it. It has been very carefully recorded, and each word may be easily distinguished.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THIS month the fifth and final volume of *The Columbia History of Music* becomes available. In this volume Mr. Scholes covers music of the twentieth century with recorded illustrations of the following composers: Elgar, Strauss, Mahler, Falla, Williams, Bax, Debussy, Ravel, Milhaud, Stravinsky, Casella, Hindemith, Bartók, Schönberg, Varèse, and Hába. As we consider how successful the first four volumes were, we rather feel that the fifth does not quite come up to the standard set by the earlier ones. This is of course easily explained. It is impossible to value correctly and quote proper examples of a period when we are in the very midst of that period. It is much easier to look back and properly appraise a school of expression that has completed its cycle. Then we can consider it as a whole, and its parts stand out in true perspective. Now we cannot see the forest for the trees. We mention these facts at once, for we are very sure that many persons will criticise the examples that Mr. Scholes has chosen.

The same scheme as was followed in the earlier volumes is carried out in this final one. Mr. Scholes has prepared an excellent booklet of some 72 pages to accompany this album. It is nicely arranged and profusely illustrated with both pictures and musical annotations. Of particular interest is the conservative Mr. Scholes' explanation of the influence of American jazz upon the serious music of the present. In this he is aided by two very clever cartoons from *Punch*.

Undoubtedly those persons who have purchased the earlier volumes will wish to complete their sets. This they may do by placing their order through their local Columbia dealer, or by addressing it to the publishers of this bulletin. The present set consists of eight

10-inch discs with booklet and album. Price \$10 (postpaid within U. S. A.).

* * *

From time to time additions are made to that series of records which are listed as New Music Quarterly Recordings. This is a non-profit venture, the purpose of which is to make available on records new music by living composers. For the most part these discs contain music of the ultra-modern variety and are only of interest to those persons who are making a study of music of that character. The most recent releases are listed below.

Creston: Suite for Saxophone and Piano. Cecil Leeson (saxophone) and Paul Creston (piano). 1-12" disc (NMQR-1313). \$2.

Varèse: Octandre. Octet conducted by Nicolas Slonimsky. 1-12" disc (NMQR-1411). \$2.

Cowell: Two Chorales and Ostinato. Josef Marx (oboe) and Vivian Fine (piano). One side, and **Beyer: Suite for Clarinet and Bassoon**—Lentamente (2nd movement) and Allegro Ponderoso (4th movement). Rosario Mazzeo (clarinet) and Raymond Allard (bassoon). 1-12" disc (NMQR-1413). \$2.

Bowles: Huapango. Jesus Duron (piano). Half a side, and **Bowles: Cafe Sin Nombre; Huapango**—El Sol. Paul Bowles (piano). One side, and **Bailey: Idless for Violin and Piano.** Samuel Siegel (violin) and Gregory Tucker (piano). 1-12" disc (NMQR-1414). \$2.

ORCHESTRA



Ravel: Bolero. Three sides, and **Halvorsen: March of the Boyards.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-12174 and V-12175) in album. Victor Set M-552. \$3.50.

If you haven't tired of Ravel's *Bolero*, and thousands of persons seemingly haven't (it appears on

request programs continually), then you are going to get a great thrill from Fiedler's present recording. He certainly puts everything he has into it, and his orchestra gives him the response that must be a joy to any conductor. We cannot add much to our remarks, except to importune those who are thinking of adding this piece to their libraries to investigate the present version before they make their choice. Don't miss the *March of the Boyards* on the last side—we got a great kick out of it. Turn up the volume control on your phonograph and hang on to your chair.

Strauss: Album of Strauss Waltzes, Volume I. *Roses From the South, Tales From the Vienna Woods.* Symphony Orchestra conducted by Bruno Walter. Four sides, and *Thousand and One Nights, Voices of Springs.* Symphony Orchestra conducted by Felix Weingartner. 4-12" discs (C-69561D to C-69564D) in album. Columbia Set 364. \$6.

In this album we are given the opportunity of hearing these familiar and well-beloved waltzes under the distinguished direction of two of the world's really great conductors, Bruno Walter and Felix Weingartner. There is a wealth of musical enjoyment in this set of discs, and we predict that this album will find its way into many fine record libraries. We found the reproduction highly satisfactory throughout.

Beethoven: Symphony No. 1 in C major, Op. 21. Seven sides, and **Brahms: Tragic Overture, Op. 81.** British Broadcasting Company Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-15383 to V-15387) in album. Victor Set M-507. \$10.

Just about a year ago, March, 1938, to be exact, there were released two versions of this early Beethoven Symphony, one by the Philadelphia Orchestra under Ormandy, and the other by the Vienna Philharmonic under Weingartner, and now we have the present one by the B. B. C. Symphony under Toscanini. Well, for one thing we certainly have a choice, and for another we certainly won't need another recording of this work for a long, long time to come.

We suppose that the question that comes to most minds is, which version shall we choose? Pages might be written on that subject, and yet how sure would we be that we had reached the correct answer, after we had finished. Very likely we would not be sure at all. With three excellent recordings, under the direction of three eminent conductors, it becomes pretty much a matter of personal opinion, and there is just where we are going to leave it. Unquestionably your local dealer will have all three for your selection, and no matter which you choose, in our opinion, you won't be far wrong.

Liszt: Concerto No. 2 in A major. Egon Petri (piano) with London Philharmonic Orchestra conducted by Leslie Heward. Five sides, and **Schubert—arr. Liszt. Gretchen am Spinnrade.** Egon Petri (piano). 3-12" discs (C-69552D to C-69554D) in album. Columbia Set No. 362.

This is by all odds the outstanding recording of Liszt's *Concerto No. 2 in A major*. Egon Petri gives a performance that closely approaches perfection, and the fine balance that is maintained between the solo instrument and the orchestra deserves the highest praise. When we consider the especially faithful reproduction, we come to the decision that we have a set of discs that may be recommended without reservation. We are not going to argue whether this is great music or not; we know that many persons like this work, and that it has given a large number of music lovers much pleasure. We are sure that this album will have a very wide general sale. Might it not be that great music is that music which gives a large number of persons pleasure over a long period of years.

McDonald: Cakewalk (Scherzo) (from "Third Symphony"). One side, and **Menotti: Amelia Goes to the Ball—Overture.** The Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-15377). \$2.

The Philadelphians go modern on us this month with two spirited recordings. The first being the Scherzo from Earl McDonald's *Third Symphony*, and the second, the Overture to Gian-Carlo Menotti's opera buffa *Amelia Goes to the Ball*. This is more or less an all Philadelphia record. Mr. McDonald is the head of the Music Department of the University of Pennsylvania located in that city, and Menotti is a graduate of the Curtis Institute of Music, a Philadelphia institution. It might also be mentioned that *Amelia Goes to the Ball* was given its first performance at the Academy of Music in Philadelphia on April 1, 1937. These recordings were made in that famous auditorium by the Philadelphia Orchestra. Perhaps the Chamber of Commerce of the Quaker City will send us a season pass for Fairmount Park for this boost. Kidding aside, we found this disc a mighty interesting one; it contains just the sort of modern music we can enjoy—lively and gay but not crazy. Ormandy does a grand job, and the reproduction is of the very best.

Beethoven: Fidelio—Overture, Op. 72b. London Philharmonic Orchestra conducted by Felix Weingartner. 1-12" disc (C-69545D). \$1.50.

We cannot get excited about this recording of the *Fidelio Overture*; the reproduction seems to be a bit "muddy" to us. We don't know how to account for it in this day of nearly perfect recording. We compared the present disc with the old one by the B. B. C. Symphony under Bruno Walter, and we prefer the earlier version.

Haydn: Symphony No. 94 in G major ("Surprise").

Columbia Broadcasting Symphony conducted by Howard Barlow. 3-12" discs (C-69546D to C-69548D) in album. Columbia Set 363. \$5.00.

A modern recording of Haydn's most popular symphony is indeed very welcome, and we are pleased to report that Howard Barlow and the Columbia Broadcasting Symphony have done an excellent job. We just think that it is grand in every way. We liked it so well that we played it several times before we moved on to the next item to be reviewed. If Haydn's "Surprise" Symphony is not in your library, we suggest that you investigate the present recording without delay.

Mozart—arr. Seitz: L'Epreuve d'Amour.

London Philharmonic Orchestra conducted by Efreim Kurtz. 1-12" disc (C-69560D). \$1.50.

As charming a ballet record as we have heard in a long time—*L'Epreuve d'Amour* is in the present repertoire of the Ballet Russe de Monte Carlo, and is based on a number of Mozart melodies arranged by Ludwig Seitz. Efreim Kurtz, the leading conductor of the Ballet Russe, turns in a splendid performance that anyone with an ear for lovely harmonies and sprightly rhythms cannot help enjoying. Reproduction—excellent.

Friml: The Vagabond King—Selections.

One side, and **Romberg: The Student Prince—Selections.** Drury Lane Theater Orchestra conducted by Charles Prentice. 1-12" disc (C-7351M). \$1.25.

As many persons prefer strictly orchestral selections from popular light operas, without vocal choruses, this record should find a wide acceptance. It is played with plenty of spirit, and is well recorded.

Wood—arr. Legrand: Roses of Picardy.

One side, and **Hess: I Made This Song for You.** Concert Versions. Ray Ventura and his Collegians. 1-12" disc (C-7350M). \$1.25.

Concert versions in the manner of Whiteman—very acceptable dinner music—charmingly played and splendidly recorded.

CHAMBER MUSIC



Francaix: Trio in C major. The Pasquier Trio. 2-12" discs (C-69558D and C-69559D) in album. Columbia Set X-130. \$3.25.

Here is an interesting piece of modern music by the very talented young French composer, Jean Francaix. M. Francaix is now touring America with his former teacher, Nadia Boulanger, appearing as pianist in recitals and with many of the country's leading orchestras. He has been acclaimed by the critics as an excellent pianist and for his compositions which have appeared on many of his programs. The present work dates from 1933, and was dedicated

to the Pasquier Trio, the artists who make the present recording. It is a lively and interesting trifle that stems from the "jazz" idiom and should appeal to all those who are following that trend in modern music. It is skillfully played and splendidly recorded.

Rameau: La Timide, and L'Indiscrete. One side, and **Rameau: La Pantomime.** Georges Barrere (flute), Carlos Salzedo (harp), and Horace Britt (violin). 1-10" disc (V-1975). \$1.50.

Rameau: La Cupis. One side, and **Rameau: Tambourins.** Georges Barrere (flute), Carlos Salzedo (harp), and Horace Britt (violin). 1-10" disc (V-1976). \$1.50.

Turn back two centuries and listen to the chamber music that delighted society of that time—that is just what one does when he listens to these two very charming records. It is hardly likely that our ancestors had such a fine trio as we find on the present discs. Barrere, Salzedo, and Britt make a combination that closely approaches perfection. To sit quietly after dinner and listen to this music, is to know perfect relaxation. We know that we shall play these recordings many times, and we feel that we will find continued joy in listening to them. We are sure that many of our readers will join us in their enjoyment.

Schumann: Sonata in A minor, Op. 105.

Adolf Busch (violin) and Rudolf Serkin (piano). 2-12" discs (V-15393 and V-15394) in album. Victor Set M-551. \$4.50.

We don't recall ever having heard this Schumann Sonata before. Listening to these discs was a new musical experience, and a very happy one. This pleasing music at the hands of those sterling artists, Adolf Busch and Rudolf Serkin, should be a treat for anyone. If you would like to wander away from the "beaten path" and give yourself to these lovely melodies of the somewhat mystical Schumann, this pair of records affords that opportunity in a most gracious manner.

Handel: Sonata VI in G minor.

Yella Pessl (harpsichord) and Mitchell Miller (oboe). 1-12" disc (V-15378). \$2.

For those who find pleasure in the music of another age, this charming disc by Yella Pessl and Mitchell Miller is just the thing. It carries the spirit of antiquity, and gives forth the joy of simpler times, and probably much happier ones. We found it most refreshing—a breath of clean fresh air in times charged with sensuousness, greed, and hate.

PIANO



Schumann: Davidsbündlertänze, Op. 6. Kurt Appelbaum (piano). 3-12" discs (MU-1107 to MU-1109) in album. Musicraft Set 30. \$5.

Students of Schumann will welcome this practically complete recording of his famous *Davidsbündlertänze*;

one slow movement, the seventh, has been omitted, according to the booklet that accompanies this set "to avoid the possibility of breaking the dramatic continuity." You will recall that Schumann, partly in his own mind, and partly in reality, formed a secret society which he called the *Davidsbund*. It was supposed to be composed of Davids who were banded together to play the musical "Philistines." The present work represents conversations between two of its members, Florestan and Eusebius, both of which were actually Schumann himself. Each character represented a different phase of the composer's personality, Florestan the fiery side, and Eusebius the tender, more sentimental side.

The *Davidsbündlertänze* are seldom heard in the concert hall; they are of too intimate a character for that. To be appreciated, they must be heard in the quiet atmosphere of one's own music room, alone or with a small group of sympathetic listeners. These fine recordings by Kurt Appelbaum make just such a hearing possible.

French Piano Music. Emma Boynet (piano). 5-10" discs (V-4415 to V-4419) in album. Victor Set 549. \$5.50.

Gabriel Fauré: Fifth Barcarolle, Op. 66.

G. Pierné: Nocturne en Forme de Valse, Op. 40, No. 2.

Déodat de Séverac: Baigneuses au Soleil.

Emmanuel Chabrier: Bourée Fantasque; Idylle.

Claude Debussy: Les Sons et Les Parfums
Tournants dans L'Air du Soir (No. 4 from
Vol. 1 "Preludes").

Emma Boynet, a protegee and assistant of Isidore Philipp, France's greatest teacher of the piano, is the representative in the field of piano music of the French Republic at the New York World's Fair. In the present album, she presents a series of recordings of French piano music, which should go a long way in furthering the interest of music lovers everywhere in that field of art in which she is so intensely interested, and in which she is considered supreme. We spent a most pleasant half-hour with these discs, and we do not hesitate to recommend them to anyone who is interested in music of this calibre. One cannot help being pleased with the superb playing and the excellent reproduction one finds on this group of records.

Scriabin: Etude, Op. 2, No. 1 and Prelude, Op. 11, No. 2. One side, and **Rachmaninoff: Etude Tableau in F minor and Prelude in G sharp minor.** Anatole Kitain (piano). 1-12" disc (C-69569D). \$1.50.

Anatole Kitain, the young Russian pianist, has selected several not too well-known little pieces for this record. He plays them with admirable skill and a fine sense of musicianship. Anyone may enjoy this music, but students of the piano will find it of especial interest. Reproduction—highly satisfactory.

Schubert: Impromptu in A flat major, Op. 142, No. 2. One side, and **Gluck-Wolf: Andante and Allegretto.** Winfried Wolf (piano). 1-12" disc (V-EH1078). \$1.90.

This disc gives us an opportunity of hearing Winfried Wolf, a young German pianist, who according to all reports is creating a real sensation in his native land. These rather mild little pieces do not give Herr Wolf much opportunity to display that virtuosity of which we have heard so much; however, they do show masterful musicianship, and make very pleasant listening. Excellent reproduction is an added feature.

Vivaldi—arr. Cortot (from Bach): Kammerkonzert. Three sides, and **Bach—arr. Cortot: Aria aus dem Konzert in F minor.** Alfred Cortot (piano). 2-12" discs. (V-DB3261 and V-DB3262). \$2.50 each.

Cortot has adapted some Vivaldi airs from Bach's organ arrangements of them and modeled them into a whole for piano, which either Cortot or the German label writers, are pleased to call a *Kammerkonzert*. We don't know just what a *Kammerkonzert* usually is, but in this case it is some lovely melodies for piano superbly played by Alfred Cortot. If you like the unusual, you might sample this attractive pair of discs. The reproduction is highly satisfactory.

Ravel: Alborada del Gracioso (No. 4 from "Miroirs"). Jesús María Sanromá (piano). 1-10" disc (V-4425). \$1.

Jesús María Sanromá, whose spectacular playing with the Boston "Pops" is known to most record collectors, now offers a solo recording. He has selected Ravel's popular *Alborada del Gracioso*, a piece that is most appropriate for his talents, and one that will make a welcome addition to the repertory of recorded music. Mr. Sanromá gives a grand performance, and the reproduction rates with the best.

VIOLIN



Dvorák: Sonatina in G major, Op. 100 (for Violin and Piano). Three sides, and **Dvorák: Slavonic Dance No. 8 in G minor, Op. 46.** Ossy Renardy (violin) with piano accompaniment by Walter Robert. 2-12" discs (C-69543D and C-69544D) in album. Columbia Set X-129. \$3.25.

Young Mr. Renardy presents this month a very acceptable performance of Dvorák's *Sonatina in G major, Opus 100*. This work was composed during Dvorák's stay in America, the period of the "American" Quartet and the "New World" Symphony. It is, however, in a lighter vein—not great music by any means but pleasant enough to listen to. We know of no other recording and so the present one is particularly welcome. It is very well recorded.

Rimsky-Korsakow—Kreisler: Chanson Indoue (Song of India). One side, and **Poldini—Kreisler: Poupée Valsante** (Dancing Doll). Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-10" disc (V-1981). \$1.50.

Kreisler himself breathes from this disc. Those who have learned to love this truly great artist will find this record a charming souvenir. Reproduction—excellent.



VOCAL

Herbert: Album of Victor Herbert Melodies. Anne Jamison (soprano), Jan Peerce (tenor), Tom Thomas (baritone) accompanied by the Victor Salon Group conducted by Nathaniel Shilkret. Eight sides, and **Badinage**. One side, and **Air de Ballet** and **Al Fresco**. Victor Concert Orchestra conducted by Nathaniel Shilkret. 5-12" discs (V-12589 to V-12593) in album. Victor Set C-33. \$7.50. Selections from: Naughty Marietta, The Fortune Teller, Mademoiselle Modiste, Babes in Toyland, Sweethearts, The Red Mill.

It is probably intended that the present album of Victor Herbert Melodies will take the place of the earlier one (C-1), which it very largely duplicates. Victor found the first album to be one of its biggest sellers, and probably felt that it was worth while to bring out a new one with the advantage of the best modern recording. As we played over the present records, we could not help thinking of the almost unlimited number of hits that Victor Herbert produced. Certainly no album of the works of one composer contains nearly as many as the present one does. It is just an omnibus of popular tunes that have lived for years and are today even more popular than they were when they were first heard—radio has carried them to nearly every fireside in the country. There is certainly no album available that is so chock-full of musical enjoyment as this one.

Chanson d'Amour de Turkestan (Turkestan Love Song)—arr. Steinberg. One side, and **Complainte d'Abdurachman** (Folk Song of Bashkir). Lydia Chaliapine with orchestra conducted by Julius Ehrlich. 1-10" disc (C-4230M). \$1.

Dudar-Ai (Folk Song of Kazakstan)—arr. Steinberg. One side, and **Altai** (Folk Song of Siberia)—arr. Steinberg. Lydia Chaliapine (contralto) with orchestra conducted by Julius Ehrlich. 1-10" disc (C-4231M). \$1.

Students of folklore will find this pair of discs of keen interest. These songs were collected and arranged by Maximilian Steinberg, a pupil and son-in-law of Rimsky-Korsakow, who has used rare good taste, especially in his orchestrations. Miss Chaliapine

gives most sympathetic performances, showing an insight into this music, which could only be had by long and intensive study. The reproduction is highly satisfactory throughout.

Brahms: Deutsche Volkslieder, Volume I (Sung in German). Ernst Wolff (baritone) accompanying himself at the piano. 2-12" discs (C-69541D and C-69542D) in album. Columbia Set X-128. \$3.25.

When Ernst Wolff sits down at the piano and sings these lovely little Brahms songs, one cannot help feeling the intimacy of the performance. Brahms throughout his musical life carefully collected a great number of German folk songs, and among the last things he did was to carefully arrange them for publication. The present pair of discs contains but a few of them, and we understand that another album may appear if the first one is fully successful. We see no reason why it should not be. Certainly they provide attractive material, and surely it would be difficult to find a singer better qualified for the pleasant task than Ernst Wolff. Particularly faithful reproduction makes this album an item that should not be overlooked by the discerning.

Kilenyi: En Can Ta Dora Maria. Paul Robeson (bass) with orchestra. One side, and **No More** (Folksong arr. Brown). Paul Robeson (bass) with piano accompaniment. 1-10" disc (V-B8781). \$1.35.

Paul Robeson gives a nice rendition of the popular *No More*, and then sings the first verse of *En Can Ta Dora Maria* in English, which is probably a very good idea, because otherwise we would have no idea what it was all about. Who Kilenyi is we haven't the slightest idea; the only Kilenyi we know is the celebrated pianist by that name. We rather think that they are not one and the same person.

Verdi: Ave Maria. One side, and **Stradella**—arr. Messner: **Pieta, Signore: Eidé Norena** (soprano) with orchestra directed by J. Messner. 1-12" disc (V-DB5046). \$2.50.

Eidé Norena gives fully satisfactory renditions of these well-known pieces. Her colorful soprano voice shows to advantage, and the reproduction rates with the best.

Douglass-Scott—arr. Hollister: **Annie Laurie.** One side, and **MacGimsey: To My Mother.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1977). \$1.50.

A disc for Mother's Day by the popular Mr. Thomas. We hope some dear old ladies will find pleasure in listening to it, for if they don't, we cannot guess who will.

R. Strauss: Traum durch die Dämmerung. One side, and **Lembcke: Mailed.** Lauritz Melchior (tenor) with piano accompaniment by Ignace Strasfogel. 1-10" disc (V-1980). \$1.50.

We have no hesitancy in particularly calling this record to the especial attention of our readers. Melchior gives two performances on this disc that we doubt could be bettered. If fine vocal records appeal to you, do not miss hearing this one. Reproduction of the best is an added feature.

Charles: The House on the Hill. One side, and **Tibbett-Warren: My Parting Gift.** Frederick Jagel (tenor) with piano accompaniment by Edwin McArthur. 1-10" disc (V-1979). \$1.50.

Mr. Frederick Jagel's many admirers will doubtless welcome his fine renditions of these simple, yet effective, little songs. His clear tenor voice of excellent quality shows to advantage, and his fine diction makes every word easily understood. The best of Victor recording adds in making this a very attractive disc.

Reilstab-Schubert: Ständchen (Serenade) (Schwanengesang No. 4). One side, and **Heine-Schumann: Die Beiden Grenadiere, Op. 49, No. 1.** Herbert Janssen (baritone) with piano accompaniment by Michael Raucheisen. 1-12" disc (V-15379). \$2.

Herbert Janssen is unquestionably one of the great singers of our time, and the present record will very likely serve to introduce his art to many who have not had the opportunity of knowing him. He has selected two well-known concert pieces for this record, which should have a very wide acceptance. Splendid recording adds to the charm of this especially fine disc.

de Falla: Jota (No. 4 from "Siete Canciones Populares Españolas"). One side, and **Obradors: Consejo** (from "Don Quijote de la Mancha"). Lucrezia Bori (soprano) with piano accompaniment by George Copeland. 1-10" disc (V-1978). \$1.50.

Two charming little Spanish songs sung in just the proper manner by Lucrezia Bori. We cannot imagine anyone singing them more attractively. The brilliant piano accompaniment by George Copeland is an added feature. Reproduction—excellent.

Herbert: Gypsy Love Song (from "The Fortune Teller"). One side, **Herbert: When You're Away** (from "The Only Girl"). Charles Kullman (tenor) with orchestra. 1-10" disc (C-17135D). \$1.

Charles Kullman of the Metropolitan Opera sings these Victor Herbert songs in a most pleasing manner. If you should like to add these items to your collection, we can recommend this record without reservation.

ORGAN



Boellmann: Toccata, Op. 25 (4th movement from "Suite Gothique"). One side, and **Gigout: Toccata.** Edouard Commette playing the organ of Saint-Jean Cathedral, Lyons. 1-12" disc (C-69523D). \$1.50.

Another in Commette's series of outstanding pieces for the grand organ—a record that can be recommended without reservations of any kind. If you like fine organ recordings beautifully played, don't miss this one.

Tschaikowsky: Waltz of the Flowers (from "The Nutcracker Suite"). One side, and **Ponchielli: Dance of the Hours** (from "La Gioconda"). Lew White (organ). 1-12" disc (V-36225). \$1.25.

Lew White gives us these well-known pieces in his best Movie Palace manner. If you go for such recordings, you'll find this disc the "tops." Marvelous reproduction brings Mr. White's organ right into your home.

BAND



Sousa: Fairest of the Fair—March. One side, and **Sousa: High School Cadets—March.** The Goldman Band conducted by Edwin Franko Goldman. 1-10" disc (V-26191). 75c.

A lot of kids will probably march into school to these lively airs. We hope their spirits will be just as gay as this inspiring music. The Goldman Band is faithfully reproduced on this disc.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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MUSICRAFT recently released a most unusual album of American folk-music. It is a collection of Negro secular (sinful) songs sung by Huddie Ledbetter (Lead Belly). This unique Negro musician accompanies himself upon a twelve-string guitar. His selection of pieces for this album contains blues, ballads, hollers, work songs, and breakdowns, and is headed by his version of *Frankie and Albert*, better known as *Frankie and Johnny*—Mr. Ledbetter insists that the former title is the correct one. Those who would like to delve into the life and accomplishments of Mr. Ledbetter may do so by reading *Negro Folk Songs as Sung by Lead Belly* by John A. and Alan Lomax (Macmillan).

Briefly, Lead Belly hails from the deep South, and his career is similar to that of many itinerant musicians of his race—a round of honkey-tonks, barrel-houses, cotton-picks, work-gangs, and frequent enforced visits to county jails and state penitentiaries. Lead Belly holds the distinction of being the only singer on phonograph records who has sung himself out of two Southern penitentiaries. It is reported that he addressed pardon pleas in the form of songs to Governor O. K. Allen of Louisiana and Governor Pat Neff of Texas. Both of these gentlemen upon hearing his songs set him free. However, we noticed an article in *Time* a week or two ago which stated that he was in jail again—we suppose he will have to think up another freedom ditty.

Lead Belly uses a unique technique in making his songs understood by his listeners; he intersperses the stanzas with chanted comments, some of them of quite some length, and it is said never the same the second time. His texts are also free and easy, as anyone will note when he follows these recordings with the

printed words of the songs contained in the booklet that is included with this album. We found these discs quite interesting, and do not hesitate to recommend them to anyone who relishes the earthy tang of the Negro folk songs of the deep South. However, they are not for Sunday School teachers, whether they are interested in the Negro and his problems or not.

This set consists of 5 10-inch discs with album. Musicraft Set No. 31. Price, \$5.50.

ORCHESTRA



Strawinsky: Jeu de Cartes (Das Kartenspiel). Berlin Philharmonic Orchestra conducted by Igor Strawinsky. 3-12" discs (T-SK2460 to T-SK2462). \$2.50 each. (Three-pocket album available with these records at 50c extra.)

Last season we heard this suite at a concert of the Philadelphia Orchestra (first American performance, January 14, 1938) and we found it of much more than ordinary interest. An opportunity to hear it again did not occur until these records reached the studio, and as we played them over, we again realized the importance of recordings in the musical life of all of us. Upon hearing this work once, although we found it attractive, we had but a slight impression of it, but now, with this fine recording directed by the composer, we have ample opportunity to investigate the skill and artistic ingenuity Strawinsky evidences in this unique composition.

This suite is derived from the ballet, *The Card Party* (*Jeu de Cartes*): *Ballet in Three Deals*, which depicts a poker game following the strict rules of Hoyle. The ballet was commissioned for The American Ballet and was first performed anywhere by that organization at the Metropolitan Opera House, New York, on April 27, 1937. Mr. Lincoln Kirstein, one of the founders of The American Ballet, in a most interesting article in *Modern Music*, describes the action of the ballet as follows:

"Three deals of straight poker are demonstrated played literally according to Hoyle. Sudden apparitions of the Joker, to whom these rules do not apply, destroy the logical suits of the three hands. At the end of each deal, giant fingers of otherwise invisible

croupiers remove the rejected cards. The opening of each deal is a short processional march or polonaise, which prefaces the shuffling of the pack. For the card-play—deals, passes, bets—there are group dances, solo variations, and finales, according to the familiar uses of classic ballet."

The Berlin Philharmonic gives a fine performance of this work, and the reproduction rates with the very best.

Schubert: Symphony No. 5 in B flat major. The London Philharmonic Orchestra conducted by Sir Thomas Beecham. Seven sides, and **Schubert: Rosamunde, Op. 26**—a. Entr'acte No. 2; b. Shepherd's Melody (for Clarinet, Bassoon and Horn). Hallé Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-69576D to C-69579D) in album. Columbia Set M-366. \$6.

Schubert: Symphony No. 5 in B flat major. Berlin Philharmonic Orchestra conducted by Hans von Benda. 3-12" discs (T-E2516 to T-E2518). \$1.50 each. (Three-pocket album available with these records at 50c extra.)

The most recent recording of this symphony, until the above two arrived this month, was the Victor set by the Berlin State Opera Orchestra conducted by Leo Blech. Dr. Blech made that recording in 1932. A modern version was needed badly, but hardly two of them. However, that is a matter over which we have no control. If we hadn't heard the Beecham set, we would have been entirely satisfied with the Telefunken recording, but now that we have, we must report that we much prefer the former. Telefunken records are available in most large cities—if you have the opportunity you might listen to both sets, perhaps you will not agree with us.

As to the work itself—we realize that this symphony is not one of Schubert's major works, and that it falls below the level of the *Unfinished* and *C major*; but it is by no means without distinction, charm, and grace. We have always enjoyed listening to it, and we know a great many music lovers who share our admiration of it. If you are not familiar with this work, an investigation of either of these recordings might prove very pleasing.

Künneke: Tänzerische Suite (Concerto Grosso for Jazz Band and Orchestra). Nine sides, and **Künneke: Glückliche Reise.** Berlin Philharmonic Orchestra conducted by Eduard Künneke. 3-12" discs (T-E2490, T-E2492, T-E2494) and 2-10" discs (T-A2491 and T-A2493). \$1.50 for each 12" disc and \$1 for each 10" disc.

Eduard Künneke, a composer of musical-comedies, well-known in his native Germany, directed this recording, which appeared in Europe about a year ago. It was well received on the Continent and in England, and we have been waiting for months for the discs to reach America; they were held up for some unaccountable reason and just arrived a day

or two ago. A Concerto for Jazz Band and Symphony Orchestra intrigued us no end, and we were certainly anxious to hear one. Künneke's work is in five movements: Overture (Fox Trot Tempo); Blues (Andante); Intermezzo (Vivace); Valse Boston; and Finale (Fox Trot). The whole Concerto is on the smooth side of jazz with a Teutonic flavor. Herr Künneke never gets "hot" but sustains a lively interest throughout his rather long work. He probably knows what his public in Germany likes and he gives it to them. We rather feel that quite a number of Americans will find this Concerto attractive and we suggest that those interested in the better class of light music investigate this recording.

This set consists of both ten- and twelve-inch discs and in order to play them in proper sequence one should follow the numbers which appear in a box in the upper right hand portion of the label; these numbers run from 1 to 9.

K. P. E. Bach—arr. Maximilian Steinberg: Concerto for Orchestra in D major. Boston Symphony Orchestra conducted by Serge Koussevitzky. 2-12" discs (V-15418 and V-15419) in album. Victor Set M-559. \$4.50.

This work is said to be a great favorite of Koussevitzky's for it has appeared many times on his programs since he introduced it to his Boston subscribers on October 24, 1924. A recording of Casadesu's arrangement for viols is already available by the American Society of Ancient Instruments, but this is the first recording of Maximilian Steinberg's transcription for small orchestra. Mr. Steinberg notes in a preface to his score that: "The manuscript of this concerto bears no indication of the date of its composition. It is written in four concertante string parts. The manuscript belongs to the collection of Charles Guillon at Bourgen-Bresse, France, in which it appears as No. 718."

We found this unusual work grand to listen to, and we predict that many of our readers are going to find great enjoyment in this pair of discs. A splendid opportunity is given the Boston Symphony to display the superb tone of its string section, and Victor has used extreme care in seeing that it is faithfully reproduced.

Beethoven: Eleven Viennese Dances (Elf Wiener Tänze). Three sides, and **Beethoven: Egmont: Larghetto** (Entr'acte No. 2) **Op. 84.** The London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-69595D and C-69596D) in album. Columbia Set X-133. \$3.50.

Little data is available regarding these pleasant little dances. Paul Bekker in indexing Beethoven's works lists 11 *Mödling Dances*, questionably, as dating from 1819. We could find no mention of them in Thayer's *Life of Beethoven*. However, they are pleasing little pieces that come from Beethoven's heart rather than his head, and as played by the

ever friendly Weingartner, they become items of interest to every lover of the great master. Nearly everyone has heard the *Egmont Overture*, but how many of us have ever heard any of the other incidental music which Beethoven composed for Göthe's drama. The fourth side of this pair of discs contains a short *entr'acte* that should warm the hearts of most music lovers—it is certainly worth investigation. The reproduction throughout is excellent.

Tschaikowsky: Serenade in C major, Op. 48. British Broadcasting Company Symphony Orchestra conducted by Sir Adrian Boult. 3-12" discs (V-12430 to V-12432) in album. Victor Set M-556. \$5.

A modern recording of this charming work is indeed very welcome. While it is not great music it makes very pleasant listening, and as Victor mentioned in its announcement, it is ideal for a summer evening. It is said that Tschaikowsky was particularly fond of this work, and we wonder if it was not because it was so well received whenever the composer placed it upon his programs. He is reported to have played it many times, both on the Continent and in England. Sir Adrian turns in a well-rounded and sympathetic performance, and the reproduction is of the best.

Boieldieu: La Dame Blanche-Overture. Orchestre Symphonique de Paris conducted by F. Ruhlmann. 1-12" disc (C-69599D). \$1.50.

An old-fashioned overture containing a number of the tunes from Boieldieu's famous *La Dame Blanche* which was so extremely popular during the first half of the last century. We can't imagine anyone but an antiquary being interested in it in this day and age. Both the playing and the recording are satisfactory.

Weber: Invitation to the Waltz, Op. 65. British Broadcasting Company Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-15192). \$2.

When one adds the popularity of this piece to that of the conductor, the result surely indicates that this disc will immediately take its place in the "best seller" class.

Key-Smith-Arnold: The Star Spangled Banner. One side, and **Smith-Carey: America.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4430). \$1.

If you require these patriotic selections, we know of no better recordings of them. The playing and the reproduction are both just about perfect.

Berlioz: The Roman Carnival-Overture, Op. 9. Symphony Orchestra conducted by Eugène Bigot. 1-12" disc (V-12436). \$1.50.

Of the many recordings of this popular overture we would pick the present one for its brilliance and faithful reproduction.

Boston "Pops" Concert. Boston "Pops" Orchestra conducted by Arthur Fiedler. 3-10" discs (V-4427 to V-4429) and 2-12" discs (V-12428 and V-12429) in album. Victor M-554. \$6.50.

Glinka: Russian and Ludmilla-Overture (V-4427). Two sides.

Deep River (arr. Burleigh). One side, and *Nobody Knows de Trouble I've Seen* (arr. Jacchia). (V-4428).

White: Five Miniatures (V-4429). Two sides.

Eduard Strauss: Doctrinen Waltz, Op. 79 (V-12428). Two sides.

Granados: Goyescas-Intermezzo. One side, and *Tschaikowsky: Eugen Onegin-Polonaise*, Op. 24. (V-12429).

In this album, Victor has arranged a sample "Pops" concert, and a very excellent one. For real enjoyment we recommend it without reservations of any kind. Of particular interest to us are Paul White's *Five Miniatures* and Eduard Strauss' *Doctrinen Waltz*. The latter is new to us and a very pleasing number; from the former we remember the "Pops" recording of the *Mosquito Dance* released on V-4319, now we have the whole suite on one disc, representing as it does some very clever contemporary American program music. Records from this album may be purchased separately, the 10-inch ones are \$1 each and the 12-inch ones are \$1.50 each.

Moszkowski: Spanish Dances Nos. 1 (arr. Korke) and **2** (arr. Scharwenka). One side, and **Moszkowski: Spanish Dances Nos. 3** (arr. Korke) and **5** (arr. Scharwenka). Vienna Symphony Orchestra conducted by Paul Kerby. 1-10" disc (C-409M). 75c.

Mendelssohn—arr. Sinding: *Song Without Words, No. 30* (Spring Song). **A major, Op. 62, No. 6.** One side, and *Sinding*—arr. Weninger: *Rustle of Spring* ("Frühlingsrauschen"), **Op. 32, No. 3.** Bohemian Salon Orchestra. 1-10" disc (C-410M). 75c.

Some charming dinner music will be found on these inexpensive little discs—charmingly played and well reproduced.

CONCERTO



McDonald: Concerto for Two Pianos and Orchestra. Jeanne Behrend and Alexander Kelberine (pianos) with the Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-15410 to V-15412) in album. Victor Set M-557. \$6.50.

Harl McDonald (1899—) is unquestionably one of the most interesting figures in American musical life. He has done many things, and most of them quite well, in his rise from cowboy to Professor of Music at the University of Pennsylv-

vania. On the way he has been a prizefighter, an orchestral player, and a ranch manager, and during his time in each of these professions he has found time to compose. It is said that he started writing music at the age of seven and that he has been at it ever since. He has covered a wide field, but his principal interest seems to be in the realm of choral and orchestral compositions.

Included in the booklet that accompanies this set of discs are some notes that Mr. McDonald has written on the present work. The following quotation is from those notes:

"My Concerto for Two Pianos was written in the summer of 1936 while I was in Maine. In form it makes many departures from the conventional design, especially in the last movement, which is a Jaurezca. (The Jaurezca, a dance of Northern Mexico, has been popular for about fifty years, and along the border has taken on something of the character of American Jazz.) In some sections I have sought to develop a style of tonal fabric in which the solo instruments serve as a part of the orchestra. In other sections I have used the more conventional dialogue between soloists and orchestra.

"My purpose in the introduction of these unconventional devices and in the use of relatively heavy orchestration throughout was to create a 'work for orchestra with decoration in the solo instruments' rather than to use the orchestra as a background for the soloists. This conception of the Concerto derives from a similar treatment which I have observed among many of the Mexican concert-bands and where the soloist's role is relatively unimportant when compared with the Concerto of European tradition."

Stokowski and the Philadelphia Orchestra give a highly spectacular performance of this interesting work in which they are ably assisted by the young American pianists Jeanne Behrend and Alexander Kelberine. One might call this thrilling music. This is particularly true of the final movement; anyone who can sit calmly through that portion of the work certainly has himself well under control. Victor has provided the very finest reproduction.

CHAMBER MUSIC



Arensky: Trio in D minor, Op. 32. Eileen Joyce (piano), Henri Temianka (violin) and Antoni Sala (violoncello). 3-12" discs (PA-E11386 to PA-E11388). \$2 each. (Three-pocket album available with these records at 50c additional.)

Perhaps spring has put us in the mood to appreciate the romantic and the sensuous, we cannot tell, but we found this work most enjoyable. It is said that this Trio was extremely popular in the romantic period of the latter part of the last century and that it often appeared on programs during that time—

we don't recall ever having heard anything but the *Scherzo* before. Many persons seem afraid to enthrall themselves over anything sentimental for fear that it will be thought that they are not just as musically intelligent as they might be. That all seems very silly to us—why be ashamed to admit you enjoy the things that really touch your heart? Well, that's that! Our readers wish to know whether the artists who play this work make a good job of it, and whether the reproduction is satisfactory. We are glad to report that this performance is excellent in every way, and that the recording rates with the best in the field of chamber music reproduction.

Griffes: Two Sketches (based on Indian Themes).

Three sides, and **Chadwick: Quartet in E minor** (2nd movement—Andante Semplice). The Collidge Quartet. 2-12" discs (V-15416 and V-15417) in album. Victor Set 558. \$4.50.

For those who complain that American music is given scant opportunity of being heard on records this pair of discs should be a slight answer. Both composers, Charles Tomlinson Griffes (1884-1920) and George Whitefield Chadwick (1854-1931) were Americans, the former born in Elmira, New York, and the latter in Lowell, Massachusetts. Each has selected American themes for his work; Mr. Griffes has turned to the American Indians and Mr. Chadwick to the American Negroes. One of the outstanding quartets in America has made these recordings. We found both works of more than passing interest and recommend that they be heard again and again before judgment is passed upon them. We congratulate Victor upon making these records available, and bespeak for them a wide and sympathetic hearing.

Casadesus: Les Recreations de la Campagne. La Societe des Instruments Anciens. 2-12" discs (C-69597D and C-69598D) in album. Columbia Set X-132. \$3.50.

Henri-Gustave Casadesus (1879-) was born in Paris, and won the first prize for viola at the Conservatoire in 1899. In 1901 he founded the Société des Instruments Anciens. In addition to directing this group, he also composed for it. The present suite, consisting of five parts, is an example of his work in that field. Casadesus has certainly grasped the spirit of the music of another age and developed some very interesting harmonies for his viole d'amours, quintons and other instruments that were familiar to our great, great grandfathers.

Rameau: La Pantomime. One side, and **Rameau: L'Indiscrète, and La Rameau.** Mmes. E. Ortmans-Bach (1st violin); Dominique Blot (2nd violin), and Claude Crussard (harpsichord). 1-12" disc (V-DB5055). \$2.50.

For those who would like to explore the gay music that delighted the Lords and Ladies of the early 18th century, this disc affords an excellent

opportunity. With this small combination of instruments including the appropriate harpsichord, the music on this record must sound very much as it did in that age now long passed. Spirited performances—well recorded.

Haydn Quartet Society, Vol. III: Quartet in F major, Op. 3, No. 5. Two sides, and **Quartet in E flat major, Op. 33, No. 2.** Four sides, and **Quartet in E flat major, Op. 64, No. 6.** Four sides, and **Quartet in B flat major, Op. 71, No. 1.** Pro Arte String Quartet. 7-12" discs (V-15248 to V-15254) in album. Victor Set M-525. \$14.

Haydn Quartet Society, Vol. IV: Quartet in F minor, Op. 20, No. 5. Four sides, and **Quartet in E flat major, Op. 50, No. 3.** Four sides, and **Quartet in C major ("Emperor"), Op. 76, No. 3.** Pro Arte String Quartet. 7-12" discs (V-15262 to V-15268) in album. Victor Set M-526. \$14.

Haydn Quartet Society, Vol. V: Quartet in D major, Op. 20, No. 4. Four sides, and **Quartet in F major, Op. 74, No. 2.** Four sides, and **Quartet in F major, Op. 77, No. 2.** Pro Arte String Quartet. 7-12" discs (V-15276 to V-15282) in album. Victor Set M-527. \$14.

Haydn Quartet Society, Vol. VI: Quartet in C major, Op. 1, No. 6. Two sides, and **Quartet in E major, Op. 54, No. 3.** Four sides, and **Quartet in A major, Op. 55, No. 1.** Four sides, and **Quartet in G major, Op. 64, No. 4.** Pro Arte String Quartet. 7-12" discs (V-15290 to V-15296) in album. Victor Set M-528. \$14.

Until the present time the four sets listed above have been available only in the limited edition issued by the Haydn Quartet Society (London). By special permission Victor has been given the privilege of re-pressing them in this country. As persons who have heard them know, here is one of the outstanding series of recordings in the whole realm of chamber music, and now that they are readily available at your local dealer's, we predict that they will excite a lively interest among all lovers of Haydn Quartets. We understand that permission to re-press the first two volumes, which have been out-of-print in London for some time, has not been granted.

Dohnányi: Quartet No. 2 in D flat major, Op. 15. Roth String Quartet. 3-12" discs (C-69584D to C-69586D) in album. Columbia Set M-367. \$5.

A recording of this work by the Flonzaley Quartet has been in the Victor catalogue for a number of years. It enjoyed some popularity when it was first released but we had all but forgotten it until this new recording was announced. A fresh new version by the superb Roth Quartet, with the advantage of the best of modern recording, should revive interest in this composition.

Dohnányi's *Quartet No. 2 in D flat major* is one of this composer's finest works in the field of

chamber music, and is thoroughly representative of his style. He cannot be considered in any way a radical; he is steeped in the romantic traditions of the Germany of the late 19th century. However, his Hungarian background shines through most of his music, giving it a gay piquancy that makes it quite enticing. If you are not familiar with the music of this contemporary composer, this set of discs may well serve as a splendid introduction.

Mozart: Sonata No. 39 in B flat major, K. 454. Magda Tagliafero (piano) and Denise Soriano (violin). 2-12" discs (C-69593D and C-69594D) in album. Columbia Set X-131. \$3.50.

This lovely Mozart Sonata is a very welcome addition to the domestic catalogues, and we predict that it will make many friends among those music lovers who do not find imported records readily available. We found both the playing and the recording worthy of high praise.

VIOLIN



Wieniawski: Légende, Op. 17. Yehudi Menuhin (violin) and Orchestre des Concerts Colonne conducted by Georges Enesco. 1-12" disc (V-15423). \$2.

Menuhin does a grand job with this favorite of all violinists, and is ably supported by the Concerts Colonne Orchestra under the direction of his teacher and friend, Georges Enesco. Plaintive music, faultlessly played, and splendidly recorded.

ORGAN



Bach: Choral Prelude—Christ lag in Todesbanden. One side, and **Bach—arr. Guilman: Sonatina** (from Cantata No. 106). Charles M. Courboin playing the Wanamaker Grand Court Organ. 1-12" disc (V-15420). \$2.

Fine organ records are not too plentiful and we are always anxious to welcome a new one such as this particularly excellent one by Dr. Courboin. If you are interested in Grand Organ music do not miss this disc. Reproduction of the best is an added feature.

Siebelius—arr. Fricker: Finlandia, Op. 26, No. 7. Reginald Foort playing his Giant Möller Concert Organ. 1-10" disc (V-26225). 75c.

The particular feature of this record is the extremely faithful reproduction of big organ tones—one could easily imagine that Mr. Foort had brought his giant Möller right into one's living-room.

PIANO



Album of Fantasias. Grace Castagnetta (piano). 4-12" discs (TM-1305 to TM-1308) in album. Timely Set 5-CF. \$6.50.

Haydn: Fantasia in C major and Shostakovich: Three Fantastic Dances, Op. 1 (TM-1305).

Beethoven: Fantasia in G minor, Op. 77 (TM-1306).

Schumann: Fantasiestück in A flat major, Op. 111, No. 2 and Brahms: Fantasie Op. 116 in E major, No. 4 (Intermezzo) (TM-1307).

Scriabin: Fantasie in B minor, Op. 28 (TM-1308).

For a half-hour of most enjoyable piano music we heartily recommend this album. Grace Castagnetta, the young American pianist, whose many broadcasts and appearances with leading symphony orchestras have made her known to a large number of music lovers, provides most engaging performances of these attractive pieces. A wide range of music from Haydn to Shostakovich is included in this set of discs, and one cannot help marveling at the ease with which this fine young artist turns from one composer to the next. It is a supreme test of Miss Castagnetta's musicianship, and we are happy to report that she is fully capable of this difficult task. Hendrik Willem van Loon has written an appreciative brochure which accompanies this album; he enjoyed these records tremendously and we are sure that he will be joined by many of our readers.

Timely has provided an unusually attractive album, with a sketch of Mr. van Loon upon its cover, for this set of discs. Particularly faithful piano reproduction is an important added feature.

Chopin: Etudes, Op. 10 (Twelve Etudes). Edward Kilenyi (piano). 3-12" discs (C-69590D to C-69592D) in album. Columbia Set M-368. \$5.

Brilliant might be the word that best describes Kilenyi's recordings of these twelve etudes that make up Opus 10. Perhaps his performances are not of equal merit—undoubtedly anyone could make up a set from the numerous individual records available by various pianists that would suit him better, and there are those who will prefer Cortot's more poetic renditions in Victor Set M-398, but then there are those persons who will be thrilled with Kilenyi's spirited, and at times fiery, performances. Our advice is to go to the dealer who has the best available stock of records and make your own selection: after all, you will certainly be better satisfied. However, we must add a word of praise for the very realistic piano reproduction of the present set.

Debussy: Reverie. One side, and **R. Strauss—arr. Gieseeking: Serenade** ("Ständchen," Op. 17, No. 2). Walter Gieseeking (piano). 1-10" disc (C-17138D). \$1.

Ravel: Alborado Del Gracioso (No. 4 of "Miroirs"). Walter Gieseeking (piano). 1-10" disc (C-17137). \$1.

These discs might well be headlined, "Gracious Piano Music in the Colorful Manner of Walter Gieseeking." We don't know when we have come across more pleasing piano records—ones that will give so many persons so much real enjoyment. Gieseeking demonstrates most forcefully his great skill in shading, for these attractive pieces give him just the opportunity he needs to cover the whole spectrum of musical color. Students of the piano may well use these recordings as splendid examples of the poetic and colorful in the realm of piano technique. Both discs are beautifully recorded.

Haydn: Sonata in C major, Sonata in D major, and Sonata in E minor (each 2 sides). Jacob Feuerring (piano). 3-12" discs (TM-1309 to TM-1311) in album. Timely Set 6-M. \$6.50.

In this set of records we have an item for the musicologist—three Haydn Sonatas. As the sonata took a big step forward with Beethoven, these little works sound rather amateurish, but if we will take the trouble to analyze them, we will find that they are not nearly as simple as they sound. In fact they require consummate skill for a proper rendition. We are pleased to report that Mr. Feuerring is fully capable of the task he has assumed, and those students who are interested in these works may rest assured that these recordings will prove adequately satisfactory. We have heard better piano reproduction; we would say that it rates fair to good.

Bartók: Three Rondos on Folk Tunes. Three sides, and **Bartók: Roumanian Folk Dances.** Lili Kraus (piano). 2-12" discs (PA-20434 and PA-20435). \$2 each. (Two-pocket album available with these records at 50c additional.)

Lili Kraus adds to her fame with her outstanding performances of these unique Rondos of Bela Bartók. In considering the piano as a percussion instrument in these little pieces based on Hungarian folk-songs, Bartók has made that which looks on paper extremely simply not at all so when it is reproduced on the piano. Miss Kraus thoroughly understands what is required and turns in performances that call for the highest praise. Excellent piano reproduction is an added feature.

Mozart: Rondo in A minor, K. 511. Ignace Jan Paderewski (piano). 1-12" disc (V-15421). \$2.

A new record by Paderewski is always an event which is welcomed by music lovers in general, and collectors of the great master's recordings in particular—neither will be disappointed in this charming disc. Reproduction—excellent.

Beethoven: Sonata No. 23 in F minor, Op. 57 ("Appassionata"). Walter Gieseking (piano). 3-12" discs (C-69570D to C-69572D). Columbia Set M-365. \$5.

Walter Gieseking is definitely increasing in his popularity with American music lovers. His concerts are well attended and the sale of his records is steadily mounting. He is considered by many critics to be well up near the top of the list of present-day pianists. His playing of Beethoven is particularly well thought of, and there are those who think he is the greatest living interpreter of that composer. Columbia thought so well of him that arrangements were made for him to do some recording during his recent visit to this country. The present set is the first of this group of recordings to be released. Perhaps Columbia is putting its best foot forward, of that we have no knowledge, but we do know that the present set is an outstanding achievement. Gieseking gives a flawless performance, and as we listen to these records, it is easy to see why so many acclaim him for his Beethoven—it is poetical, yet it does not lack that masculine strength that is so necessary to a proper reading of the great master. Columbia has used extreme care to see that his superb performance has been given the most faithful reproduction. Other recordings of this Sonata are available by Harold Bauer, Edwin Fischer, and by Artur Schnabel (the Schnabel recording is included in the limited edition of the Beethoven Sonata Society and is not sold separately).

CHORAL



Alabieff: Die Nachtigall. One side, and **Kastalsky: Dir Singen Wir.** Don Cossack Choir directed by Serge Jaroff. 1-10" disc (C-17136D). 75c.

Russian songs with German titles sung in Russian in the usual style of the Don Cossacks—well recorded.

Brahms: Sandmännchen (Folksong). One side, and **Friedemann Bach: Kein Hälmlin wächst auf Erden,** and **Rosestock, Holderblüt** (Folksong). Vienna Boys' Choir with piano accompaniment. 1-10" disc (PA-R020428). \$1.25.

A pleasant little disc by the Vienna Boys' Choir. The recording is faithful but a trifle weak.

Schumann: Zigeunerleben, Op. 29, No. 3. One side, and **Mendelssohn: Three Folk Songs, Op. 41, Nos. 2, 3, 4.**—(a) Entflieh mit mir, (b) Es fiel ein Reif, (c) Auf ihrem Grab. Chorus of Berlin State Opera. 1-12" disc (PA-E11404). \$2.

Typical German selections sung by one of Germany's most famous choral groups. Well sung and splendidly recorded. A leaflet giving the German words with an English translation is supplied with this disc.

Cain: Rarely Comest Thou (from "A Song" by Percy Shelley). Augustana Choir conducted by Henry Veld. 1-10" disc (V-1902). \$1.50.

Unquestionably Noble Cain's musical setting of a portion of Shelley's *A Song* is a very difficult selection to sing and to record. However, it would seem to us that it were better left undone than not to do it extremely well. It may be partly the recorder's fault, but the impression we get from this recording is that Mr. Cain's music is just a bit too much for the Augustana singers. We may get some strong letters from Moline, or is it Rock Island, but we cannot help it—that is our opinion.



VOCAL

Songs of Brahms. Marian Anderson (contralto) with Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1919) and 2-12" discs (V-15408 and V-15409) in album. Victor Set M-555. \$6.

Alto Rhapsody, Op. 53 (V-15408 and V-1919). Four sides.

Immer leiser wird mein Schlummer, Op. 105, No. 2. One side, and **Dein blaues Auge, Op. 59, No. 8,** and **Der Schmied, Op. 19, No. 4.** (V-15409).

Victor presents Marian Anderson in Brahms' *Alto Rhapsodie* assisted by the Male Chorus of the University of Pennsylvania Choral Society, and in three Brahms songs, in all of which she has the support of the Philadelphia Orchestra under the direction of Eugene Ormandy. Certainly no artist could ask for more. However, Miss Anderson lives up to her responsibility and turns in performances that should suit the most critical. We found the *Alto Rhapsody* glorious, and the songs highly satisfactory. Regarding the recording, one has the impression that Miss Anderson is singing in a large empty auditorium, this is particularly noticeable in *Der Schmied*, where an echo is easily discernible.

Spanish-Flamenco Songs sung by La Ninna de los Peines ("The Woman with the Spanish Combs").

Alegrías. Song with guitar accompaniment. One side, and **Saetas.** Song accompanied by trumpets, cornets and drums. 1-10" disc (C-412M). 75c.

Seduidillas. One side, and **Peteneras.** Songs with guitar accompaniments. 1-10" disc (C-413M). 75c.

In announcing these extremely unusual recordings Columbia gives this interesting information:

"J. B. Trend in his book 'A Picture of Modern Spain—Men and Music' offers the following definition: 'Cante Flamenco is the name given to a curious and characteristic form of Andalusian melody with free rhythms and often with intervals of less than a semi-tone.' As to just how the name 'Flamenco' was obtained is somewhat questionable but this music

is sung mainly by gypsies throughout Spain, and there can be no doubt as to its being music of Moorish influence. Concerning the artist involved in these recordings, the famous Andalusian painter, Julio Romero, says, 'Since the time of Chacon no one has equalled the style and emotion of la Nina de los Peines.' This gypsy singer is known throughout the world as the goddess of the Andalusian song."

Glinka: Doubt. Feodor Chaliapin (basso) with piano accompaniment by Jean Bazilevsky and violin obbligato by Lucien Schwartz. One side, and **Night.** Feodor Chaliapin (basso) with piano accompaniment by Jean Bazilevsky. 1-12" disc (V-15422). \$2.

Collectors of Chaliapin records will welcome this opportunity to add another disc to their libraries. We rather imagine that this is the last one to be issued as we understand that the great Russian left very few unreleased recordings at the time of his death. The two songs upon the present discs are well worth while, and will interest those who like fine singing, as well as those who are making a collection of Chaliapin recordings. The reproduction is highly satisfactory.

Rossini: Il Barbiere di Siviglia, Act I—Largo Al Factotum. One side, and **Mattei: Non E Ver** ('Tis Not True). Igor Gorin (baritone) with orchestra conducted by Wilfred Pelletier. 1-12" disc (V-12437). \$1.50.

Two spectacular pieces sung with tremendous spirit, proving that Igor Gorin is pushing steadily to the front in this field of singing—just the sort of performances that bring audiences to their feet cheering. Splendidly sung and faithfully recorded.

OPERA

Donizetti: Lucia, Act II—Ardon g'l'incense ("Mad Scene"). One side, and **Verdi: Rigoletto**, Act II—Caro Nome ("Dearest Name"). Lina Aimaro (soprano) with orchestra. 1-12" disc (C-69489D). \$1.50.

Lina Aimaro, the twenty-four-year-old coloratura soprano, made her debut with the Metropolitan Opera on February 2nd of this year in the title rôle of *Lucia di Lammermoor*. She was favorably received by the audience and the critics—particular mention was made of her ability to sing absolutely on key. Her voice is a pleasing one, although a trifle cold—age and experience may cause it to take on a bit warmer color. Ample opportunity to judge it is given on the present record which contains two of the most popular arias for coloraturas. The reproduction is highly satisfactory.

Wagner: Die Walküre, Act 1—Du bist der Lenz. One side, and **Wagner: Lohengrin**, Act 1—Euch Lüften die mein Klagen. Kirsten Flagstad (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1901). \$1.50.

If we could only afford one record this month, we are pretty sure that we would select this superb little disc by Flagstad. We found Miss Flagstad in excellent voice, and the support of the Philadelphia Orchestra admirable. If fine vocal records appeal to you, you should not overlook this one.

BAND

Canne: La Czarine Mazurka. One side, and **Borel-Clerc**—arr. Bilton: **La Matichiche** ("Maxixe") (March on a Spanish Air). Band of H. M. Grenadier Guards conducted by Major George Miller. 1-10" disc (C-411M). 75c.

Band selections in the concert manner by one of England's most famous military bands—splendidly played and excellently recorded.

Sousa: Manhattan Beach March. One side, and **Reeves: Second Connecticut March**. The Goldman Band conducted by Edwin Franko Goldman. 1-10" disc (V-26216). 75c.

Two popular marches by the celebrated Goldman Band—well played and recorded.

MISCELLANEOUS

Bach: Sonata in A minor for Flute (unaccompanied). René Le Roy (flute). 2-12" discs (MU-1110 and MU-1111) in album. Musicraft Set No. 32. \$3.50.

Here is a pair of discs that will be of keen interest to those persons who find pleasure in the very unusual. This work was discovered a little over twenty years ago, and thus does not appear in the Bach-Gesellschaft Edition. It was found on the last page of a manuscript containing the Sonatas and Partitas for solo violin. Its authenticity is vouched for by the eminent musicologist, Dr. Alfred Einstein. It is a most difficult work to perform, and requires the technique of a flutist of the first rank. Musicraft was fortunate in securing the services of one of the world's outstanding artists in his field—the celebrated René Le Roy. M. Le Roy turns in a top-notch performance, holding the listener's attention from the first note to the last, and that is a feat in a work of this character. One could not ask for better reproduction.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THE first six months of 1939 have come and gone. Might it not be well to check back over the recordings that have been made available during that period to see if we have missed any of unusual interest. We have just gone over the last six issues of *The New Records* starting with the January 1939 number, and we have checked those items of especial excellence that might very easily have been overlooked. We have disregarded the very evident recordings that would immediately demand the attention of the average music lover.

In the January issue we find an excellent recording of Richard Strauss' *Symphonia Domestica* by the Philadelphia Orchestra—Howard Barlow's fine recording of Deems Taylor's interesting and popular suite *Through the Looking Glass*—the Coolidge Quartet's recording of Hindemith's *Quartet No. 3, Op. 22* (his first without key designation) — Musicraft's album containing a Harpsichord Recital by Ralph Kirkpatrick. . . . We selected from the February issue Roy Harris' *Chorale for String Sextette* played by the Kreiner Sextette and Giesecking's marvelous recording of Debussy's *Preludes Nos. 1 to 12*. . . . In the March issue we note three important items: Lili Kraus' superb version of Mozart's *Concerto in B flat major (K.456)* and the complete recordings of Puccini's *Turandot* and Mozart's *Die Zauberflöte*. . . . In the April issue you will find the delightful recordings of Haydn's *Symphony No. 80 in D minor* and his *Symphony No. 67 in F major*, both played by the Orchestra of the New Friends of Music—the Strasbourg Cathedral Choir's beautiful recordings of two Mozart motets—Myra Hess' outstanding performance of Schumann's *Carnaval Suite, Op. 9*. . . . Two items caught our attention in the

May issue: Jean Francaix's *Trio in C major* played by the Pasquier Trio and Ernst Wolff's fine album containing Brahms' *Deutsche Volkslieder*. . . . From the June issue we list three recordings that are well worth investigation: Strawinsky's *Jeu de Cartes* conducted by the composer—Grace Castagnetta's Album of Fantasias—Giesecking's lovely interpretation of Beethoven's *Sonata No. 23 in F minor, Op. 57* ("Appassionata").

For the next two months the lists of releases will be smaller than usual as is always the case during the summer, and so it is very possible that most of us will have time to review some of the items that we hurried over during the active season. We hope that the foregoing list will be of value for that purpose. If you have mislaid any copies of *The New Records* that you would like to refer to, please do not hesitate to request those you require. They will be sent gratis to regular subscribers.

ORCHESTRA



Haydn: Symphony No. 98 in B flat major (Salomon No. 4). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 3-12" discs (C-69611D to C-69613D) in album. Columbia Set CM-370. \$5.

Columbia is to be congratulated for making available this heretofore unrecorded Haydn symphony, and Howard Barlow is to be congratulated also for the fine performance of his C.B.S. Orchestra. In fact, everyone should be quite happy about the whole thing. . . . Although this is not one of Haydn's better known symphonies, it is one that can be readily appreciated and enjoyed. It was first performed at the third of Salomon's concerts in London in 1791, and is reported to have met with immediate and enthusiastic success. Haydn conducted from the harpsichord and Salomon was the concertmaster. The first and last movements called for encores, which were given—musicians in those days were more liberal than they are now, or were the audiences in

no hurry to get somewhere else, as they are today. Today, if you are not quick on your feet at the end of a program, your neighbor is.

We seem to have wandered far afield from the present recording, but we assure you that it is not because it is not a mighty attractive one—it is probably the heat—the studio thermometer is nearly 100°.

Schubert: Symphony No. 4 in C minor ("Tragic").

New York Philharmonic-Symphony Orchestra conducted by John Barbirolli. 4-12" discs (V-15426 to V-15429) in album. Victor Set M-562. \$8.

This exceptional recording will introduce to many music lovers Schubert's *Symphony No. 4 in C minor*, sometimes called "Tragic." After one has listened to its lovely melodies and Schubert's full-blooded orchestration in the best romantic manner, one cannot help wondering why it is so seldom heard, and why there has not been a modern recording of it available long since. Perhaps the recording companies needed someone like Barbirolli to bring its beauty to their attention, as he did last season with his fine performance during the concert season of the New York Philharmonic-Symphony. However, just a hint to recording companies in general—we do not need another recording of this work. The present one, by one of the world's finest orchestras, under the direction of the distinguished young conductor, John Barbirolli, is just as nearly perfect as one could imagine. There is no need of duplication, for we are sure that any music lover interested in this work will be fully satisfied with the present recording.

Griffes: The White Peacock (from Roman Sketches).

Columbia Broadcasting Company Symphony Orchestra conducted by Howard Barlow. 1-10" disc (C-17140D). \$1.

We have had several recordings of this piece in its original piano version—perhaps the best was made by Myra Hess. We do not know who should have the credit for this superb orchestral arrangement, but to the one to whom the honor belongs, we extended our felicitations. Perhaps the composer, or is it Mr. Barlow? In the latter case, Barlow comes in for double praise, for he certainly turns in a marvelous performance. We were enchanted with this little disc, and we believe that many of our readers will find it just as attractive as we did.

Palestrina—arr. Stokowski: *Adoremus Te*. One side, and **Frescobaldi**—arr. Stokowski: *Gagliarda*. Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-DA1606). \$1.85.

Stokowski's arrangements of these lovely 16th century melodies make about as charming a record as one will come across in many a long day. The orchestration imitates so closely the timbre of the organ that at times one forgets that he is listening to a symphony orchestra. Of course, a great deal of credit for this effect must be given to the smooth-

ness of the choirs of the Philadelphians, who never showed to better advantage than on this altogether delightful disc.

Tschaikowsky: Francesca da Rimini, Op. 32.

New York Philharmonic-Symphony Orchestra conducted by John Barbirolli. 3-12" discs (V-DB-3658 to V-DB3660S). \$2.50 each and \$1.25 for the single-faced record. \$6.25 for set of three discs. (Three-pocket album available with these records at 50c extra.)

We recall Albert Coates' early electrical recording of this work with the London Symphony, and how wonderful we thought it was. However, as we listen to the present version, one cannot help noting the vast improvement in reproduction that has been made. Tschaikowsky's full-blooded orchestration needs the best possible recording and it is certainly given it upon this set of discs. Barbirolli shines his brightest in just such spectacular works, and with the great New York Philharmonic-Symphony under his direction, he turns in a performance that will long be remembered.

Rameau—arr. Mottl: *Three Ballet Pieces for Orchestra*. Three sides, and **Leclair: Le Tambourin**.

Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-10" discs (V-4431 and V-4432). \$1 each.

Arthur Fiedler has turned to a day long since passed for this charming and graceful music. He presents it in the spirit of its time, and many music lovers will find great enjoyment in it we are sure. The Boston "Pops" Orchestra is heard to advantage, and the reproduction is of the best.

Strauss: Blue Danube Waltz (An der schönen, blauen Donau) Op. 314. One side, and **Strauss: Tales from the Vienna Woods (G'schichten aus dem Wiener Wald) Op. 325.** The Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-15425). \$2.

One of the best selling Red Seal records ever made was Stokowski's *Blue Danube*. This month he gives us a new version with the benefit of the finest modern reproduction. Dealers everywhere will give this disc a big welcome for it is bound to make the cash register work overtime.

Debussy: Prélude à l'après-midi d'un faune. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-69600D). \$1.50.

Here is a disc that should head immediately for the "best sellers" list, and should stay right near the top for sometime to come. The popularity of the selection rates amongst the highest, and a complete modern recording has been badly needed. The choice of Sir Thomas Beecham for this pleasant task could not be bettered. Considering these facts, we do not hesitate to recommend this record most heartily.

CONCERTO

**Liszt: Fantasia on Beethoven's "Ruins of Athens."**

Egon Petri (piano) with London Philharmonic Orchestra conducted by Leslie Heward. Three sides, and **Schubert**—arr. Liszt: **Der Lindenbaum**. 2-12" discs (C-69619D and C-69620D) in album. Columbia Set X-136. \$3.50.

We wonder how many of our readers have ever heard this Fantasia, which Liszt composed for piano and orchestra from Beethoven's incidental music to Kotzebue's drama *Ruins of Athens*. We are frank to admit that we heard it for the first time when these records reached the studio. It's grand stuff in the best Liszt manner, and should be a "knock-out" at a Boston "Pops" concert; does anyone know whether it has ever appeared on a "Pops" program? Yes, the *Turkish March* appears, and for solo piano. Petri and the London Philharmonic make the most of their opportunities, and seem to be enjoying themselves with this highly colored, and at times almost boisterous music. The reproduction is marvelous. If you have a fine reproducing instrument that you would like to show off, here's an ideal recording for that purpose.

CHAMBER MUSIC



Giorni: Trio in C major (1934). Max Hollaender (violin), Sterling Hunkins (violoncello), and Eugene Kusmiak (piano). Seven sides, and **Giorni: Minuet in G major (1935).** Sterling Hunkins (violoncello) and Arthur Lief (piano). 4-12" discs (MU-1112 to MU-1115) in album. Musicraft Set No. 33. \$6.50.

Aurelio Giorni (1895-1938) was born in Italy and removed to the United States in 1914, where he remained until his untimely death in the hurricane that swept the Atlantic seaboard last autumn. He was the pianist of the Elshuco Trio, but devoted a great deal of his time to composition. In 1924 his sonata for violoncello and piano was chosen by the Society for the Publication of American Music. Since his death a committee of his fellow musicians has established the Aurelio Giorni Memorial Fund for the purpose of publishing and furthering the performance of his works.

The present composition is truly representative of his creative genius, and the selection of the performers who make this recording insures an authoritative interpretation—Max Hollaender and Sterling Hunkins have often played this trio with the composer as the pianist. While Giorni is considered a "musician's musician," this work may readily be appreciated by any intelligent music lover. Its lyric melodies are pure delights, and the fine musicianship evidenced, cannot help being attractive to the discerning.

The reproduction is highly satisfactory.

Bloch: Concerto Grosso for Piano and String Orchestra. Five sides, and **Sibelius: Canzonetta for String Orchestra, Op. 62-A.** Curtis Chamber Music Ensemble directed by Louis Bailly. 3-12" discs (V-12438 to V-12440) in album. Victor Set M-563. \$5.

We presume that Victor will now discontinue its early set of this work (M-66) by the Philadelphia Chamber String Simfonieta, and replace it with this marvelous new recording. We particularly welcome the present version for it is bound to enliven interest in the work of one of the world's greatest living composers, and one whose music should be much better known and appreciated than it is. Of course, we know that all discerning musicians know of, and heartily praise, the writings of Ernest Bloch, but that is not enough. Music lovers generally should be better informed concerning his music, and the present work, which can readily be appreciated, makes an excellent introduction. We know of no better way to become acquainted with Bloch's music than by listening to this splendid recorded performance. We bespeak for this set a wide and intelligent hearing.

Dvorák: Quartet No. 3 in E flat major, Op. 51.

Lener String Quartet. 4-12" discs (C-69603D to C-69606D) in album. Columbia Set M-369. \$6.

We don't recall any other recording of this tuneful quartet which is in Dvorák's most attractive "Slavonic" style. This work abounds in lovely warm melodies, and is just the sort of composition to play for someone who says he can't see anything in string quartets. It makes an easy introduction to this form of music—a form, by the way, that many musicians think stands at the top of all musical forms. If we were teaching music appreciation, we would try this recording on some of our older pupils, and we feel sure that some of the more adaptable ones would get a great deal from it.

The Lener Quartet gives a superb performance, and the reproduction is of the best.

Mozart: Trio in E major (K. 542). Four sides, and **Mozart: Trio in C major (K. 548).** Kurt Appelbaum (piano), Roman Totenberg (violin), and Fritz Magg (violoncello). 4-12" discs (MU-1103 to MU-1106) in album. Musicraft Set No. 29. \$6.50.

We seem to remember a recording of this work by the Court of Belgium Trio listed in the French Columbia catalogue, but we do not believe that we ever heard the records. However, we have just listened to the present Musicraft set, and we are thoroughly satisfied with both the performance and the reproduction. This is one of Mozart's most attractive works in this form, and we are sorry that time did not permit us to play it over several times, but the sample discs arrived less than an hour before press time, and so we can do little more than list them. From what we heard, we are sure that our

readers will find this a most enjoyable chamber work, and one well worth investigation.

Brahms: Sonata in E minor, Op. 38. Arthur Rubinstein (piano) and Gregor Piatigorsky (violin-cello). 3-12" discs (V-15434 to V-15436) in album. Victor Set M-564. \$6.50.

Columbia's set of this work by Emanuel Feuermann and Theo van der Pas, issued some three or four years ago, was an outstanding recording in its day, and is today a mighty fine one. However, we must report that the present version is superior in both the performance and the reproduction; whether it is sufficiently superior to warrant replacing it in one's library is a matter of opinion. Rubinstein and Piatigorsky are an ideal pair for this intimate work of Brahms, and they turn in a performance that cannot help pleasing even the most critical. Lovers of fine violoncello recordings should not miss this one.

Foster—arr. Beale: I Dream of Jeanie. One side, and **Bizet—arr. Beale: Carmen—Intermezzi.** The Aeolians (Minot Beale (violin); George Madsen (flute); Carl Stockbridge (violin-cello); Nellie Zimmer (harp). 1-12" disc (V-12444) \$1.50.

Music of the parlor with the haircloth furniture adorned with antimacassars—our grandmothers in black silk dresses with voluminous skirts and white lace collars applauded just such music as this. Perhaps you feel a bit old-fashioned today; if so, this is the perfect music for that mood. It is played with charm, and recorded with rare fidelity.



VOCAL

Schumann Duets—orchestrated by Bruno Reibold. Lotte Lehmann (soprano) and Lauritz Melchior (tenor) with orchestra conducted by Bruno Reibold. 2-10" discs (V-1906 and V-1907) in album. Victor Set M-560. \$3.50.

Er und Sie, Op. 78, No. 2. One side, and *Ich denke dein*, Op. 78, No. 3 (V-1906).

Familien-Gemälde, Op. 34, No. 4. One side, and *So wahr die Sonne scheint*, Op. 37, No. 12, and *Unterm Fenster*, Op. 34, No. 3 (V-1907).

If we were limited in our purchase of records this month, we are pretty sure that we would place this altogether charming pair of discs at the top of our list. Our first reason would be that they are certainly unusual, and our collection contains very few examples of fine vocal duets, and none of Schumann's that we can remember offhand. Lehmann and Melchior have included these lovely little songs in their joint recitals, and always with great success, and Victor has used fine judgment in having them recorded so that a much larger audience may now enjoy them. . . . We believe that most persons will welcome the superb orchestral accompaniments that

Mr. Reibold has supplied for these recordings—perhaps some purists will argue that Schumann's original piano accompaniments should have been retained, but we feel that they will be very much in the minority. Lovers of fine vocal records should not miss this unique pair of discs.

Jacobson: Chanson du Marie Antoinette; and Chausson: Les Papillons. Lily Pons (soprano) with piano accompaniment by Frank LaForge. One side, and **LaForge: Pastorale; and Bird Song.** Lily Pons (soprano) with piano accompaniment by Frank LaForge and flute obbligato by Frances Blaisdell. 1-10" disc (V-1913). \$1.50.

It has been a long time since we have had a new record by the lovely Lily Pons. We understand that the present disc is the first in a series that will be issued during the next few months. All of the four little songs for coloratura soprano are quite attractive—the Marie Antoinette piece is of particular charm. We couldn't resist playing it over several times. Miss Pons is in excellent voice, and the reproduction is highly satisfactory.

Stangé-Edwards: My Own United States. One side, and **Howe-Steffe: Battle Hymn of the Republic.** (Both orchestrated by Bruno Reibold.) Lawrence Tibbett (baritone) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-4433). \$1.

If you feel in a patriotic mood, you might be interested in this one. Tibbett makes the *Battle Hymn of the Republic* sound quite dramatic with his changes of tempo—it did not impress us favorably, but then there are probably many persons who will be thrilled by his version. Reproduction—excellent.

Gabrilowitsch: Good-bye, Op. 11, No. 1. One side, and **Bach—arr. O'Connell: Bist du bei mir** (If Thou Be Near). Both sung in English. Richard Crooks (tenor) with orchestra conducted by Wilfred Pelletier. 1-10" disc (V-1912). \$1.50.

Two numbers that have proven very acceptable to Mr. Crooks' radio and concert audiences. Mr. O'Connell's arrangement of the lovely Bach aria is particularly attractive. Beautifully sung and splendidly recorded.

Lay Down Late (arr. Gellett). One side, and **Goin' To Ride Up In De Chariot** (arr. Brown) and **Ev'ry Time I Feel De Spirit** (arr. Brown). Sung by Paul Robeson (bass) and Lawrence Brown (tenor) with piano accompaniment by Lawrence Brown. 1-10" disc (V-26251). 75c.

Paul Robeson in his usual fine form, aided by his accompanist singing a tenor part in the two spirituals—one of the most attractive Robeson records we have heard in years. Well recorded.

PIANO



Schubert: Sonata in C minor (Op. posth.). Webster Aitken (piano). 3-12" discs (GT-12.129 to GT-12.131) in album. Gamut Set MS9. \$5.

Mozart: Fantasia in C minor (K. 475). Webster Aitken (piano). 1-12" disc (GT-12.132). \$1.50.

The library of recorded piano music is surely enriched by the addition of these two lovely items. The Schubert Sonata has not been recorded before, and the only other recording that we can recall of the Mozart Fantasia was one made many years ago by Franz Josef Hirt for Polydor. These are both works that anyone may enjoy; it seems strange that they have been neglected by the major American companies. However, we are glad to report that young Mr. Aitken's performances deserve the highest praise, and that the Gamut piano reproduction rates with the best presently available.

Just a word or two about the soloist. Webster Aitken was born in California and made his début in Vienna in 1929 and his first New York appearance in 1935. He was a student of Emil Sauer and Artur Schnabel and has appeared on the concert stage in Canada, England, and the Continent, as well as in the United States. In the United States he has appeared with the National Orchestral Association of New York, the Roth Quartet, and at concerts sponsored by the Frick Museum, and the New Friends of Music. His Schubert Sonata series in London, New York, and Pasadena were greeted by the press and public with great praise. Next season he is to appear with the Boston Symphony Orchestra.

Bach: Partita No. 6 in E minor. Walter Gieseking (piano). 2-12" discs (C-69617D and C-69618D) in album. Columbia Set X-135. \$3.50.

Gieseking turns to Bach, and we are wondering how he will be received by those music lovers who are interested in records. There is no question but that he interprets Bach "in pure eighteenth century style, playing with a true tone quality which is suggestive of the primitive instrument for which it was composed." However, we are of the opinion that Johann Sebastian was a much more hardy old fellow than Mr. Gieseking indicates—Gieseking throughout this recording seems much too gentle—he approaches these sturdy dance tunes in a much too delicate manner. Perhaps you will not agree with us, but that is our opinion.

Mozart: Sonata in F major, K. 332. Three sides, and **Lazar: Marche Funebre** (from Sonata for Piano, Op. 15). José Iturbi (piano). 2-12" discs (V-15440 and V-15441) in album. Victor Set M-565. \$4.50.

The first album issued by Musicraft contained a recording of this Mozart Sonata played by Ernst Victor Wolff. It met with considerable favorable

comment and enjoyed quite a wide sale amongst discerning music lovers. We were particularly impressed with Mr. Wolff's interpretation, and we are rather of the opinion that we still prefer it. Taking it as a whole we are entirely satisfied with the earlier recording and we are not going to replace it in our library with the present one. If this lovely work is not in your collection, it might be well to hear both versions before you make your choice.

Chopin: Nocturne in F sharp major, Op. 15, No. 2. One side, and **Chopin: Three Ecossaisses—D major, G major, and D flat major, Op. 72, and Mazurka in F major, Op. 68, No. 3.** Raoul Koczalski (piano). 1-10" disc (V-DA4430). \$1.85.

Those music lovers who enjoyed so much Raoul Koczalski's recording of Chopin's *Polonaise No. 6 in A flat major, Op. 53*, which was listed in our April issue, will be glad to see another record by this unusual artist. Koczalski's Chopin is unique and his very own—if you like it you like it very much—many do and some don't. The piano reproduction is excellent.

Chopin: Grande Valse Brillante in E flat major, Op. 18. One side, and **Chopin: Ecossaisses, Op. 72, No. 3—No. 1 in D major, No. 2, in G major, and No. 3 in D flat major.** Alexander Brailowsky (piano). 1-12" disc (V-DB3706). \$2.50.

Of particular interest are these three Ecossaisses—little dance tunes in the most carefree manner. Brailowsky's lively performance carries with it the joyful spirit of these gay little pieces. This is a record that should not be passed by without a hearing.

Villa-Lobos: Choros No. 5 (from the Suite "Alma Brasileira"). One side, and **Villa-Lobos: O Ginetes do Pierrozinho** (from "Carnaval das Crianças") and **Farrapos** (from "Dancas Caracteristicas Africanas"). Maria Antonia de Castro (piano). 1-12" disc (C-69601D). \$1.50.

Three pieces typical of the Brazilian composer and pianist, Hector Villa-Lobos (1890-), authoritatively played and nicely recorded. Those who are interested in the work of this important Pan-American musician will find this disc of particular value.

VIOLIN



Beethoven: Sonata No. 8 in G major, Op. 30, No. 3. Nathan Milstein (violin) and Artur Balsam (piano). 2-12" discs (C-69623D and C-69624D) in album. Columbia Set X-137. \$3.50.

Perhaps there will be those who will prefer the older recording of this beautiful sonata by Kreisler and Rachmaninoff—probably for sentimental reasons. However, comparing them point for point, and considering the modern reproduction of the

present set, we believe that most musicians would vote for the Milstein-Balsam recording. Just in passing, we might remark that this is considered one of Beethoven's most lovely works in this form. Doubtless all discerning music lovers will want to hear this new recording of it.

Spalding: Dragon Fly (A Study in Arpeggios). Albert Spalding (violin) unaccompanied. One side, and **Cassado: Danse du Diable Vert**. Albert Spalding (violin) with piano accompaniment by André Benoist. 1-10" disc (V-1914). \$1.50.

Students of the violin will find much at which to marvel in these two unusual pieces. Of particular importance is Mr. Spalding's *Dragon Fly*, which the composer designates as a study. However, as one listens to it, he will find it very much more than that. It is really a very attractive piece, highly descriptive of the elusive dragon fly. Mr. Spalding's playing is beyond criticism, and the reproduction is superb.

ORGAN



Nevin: Narcissus. One side, and **Mayer: Marigold**. Quentin M. MacLean (organ) in the Trocadero Cinema, London. 1-10" disc (C-414M). 75c.

Tuneful tunes dripping with sentiment in the Grand Cinema manner—sit back in your chair and imagine you are looking at a travelogue. Splendidly recorded.

Herbert: A Kiss in the Dark (from "Orange Blossoms"). One side, and **Herbert: Gypsy Love Song** (from "The Fortune Teller"). Lew White (organ). 1-10" disc (V-26249). 75c.

Popular Victor Herbert melodies in the movie organ manner by a master of that instrument. Splendidly recorded.

OPERA



Cilea: L'Arlesiana: Racconta del Pastore. One side, and **Ponchielli: Il Figliuol Prodigio** (The Prodigal Son): Raccogli e calma. Mario Basiola (baritone) with orchestra. 1-12" disc (C-69602D). \$1.50.

Mario Basiola, recently with the Metropolitan, gives us two lovely arias from operas that are practically unknown in America. This is an unusual disc, and should not be overlooked by those interested in operatic recordings. Both arias are exquisitely sung and faithfully recorded.

CHORAL



Strauss Viennese Music—arr. by Viktor Gomboz. Vienna Choir Boys with piano directed by Viktor Gomboz. 4-10" discs (V-1908 to V-1911) in album. Victor Set M-561. \$6.50.

Strauss: An der schönen, blauen Donau, Op. 314 (V-1908).

Strauss: Kaiser Valzer, Op. 437 (V-1909).

Strauss, Sr.: Radetzky Marsch, Op. 228. One side, and **Josef and Johann Strauss: Pizzicato Polka** (V-1910).

Strauss: Die Fledermaus, Op. 56—*Brüderlein und Schwesterlein*. One side, and **Czardas: Klänge der Heimat** (V-1911).

Persons who will favor this collection of discs will do so because they are interested in recordings of the Vienna Choir Boys. Whether the selections they have chosen are happy ones for them is very much a question—undoubtedly most persons prefer this music in its orchestral form, and will feel that it has lost much in its arrangement for a boys' choir with piano accompaniment. For a proper appreciation of these records, we must approach them from the viewpoint of recordings of a marvelous boys' choir, and consider the skill of the singers and the superb quality of their voices—the selections they are singing must be considered as entirely secondary. If we have not made ourselves quite clear in these brief remarks, we suggest you listen to these discs before purchasing them.

Ives: The 67th Psalm (a cappella). One side, and **Schuman: Choral Etude** (a cappella). The Madrigal Singers conducted by Lehman Engel. 1-10" disc (C-17139D). \$1.

Lehman Engel and his Madrigal Singers make available two interesting choral selections by the American composers, Charles Ives and William Schuman. Columbia can do a great deal for American music by bringing out from time to time just such records as this. Of course, we cannot expect many of them, as it is very likely that they will not "pay their way." However, in time perhaps they will, especially when music lovers learn that they may find such items on Columbia's lists.

BAND



Holzmann: Blaze Away—March. One side, and **Telke: Old Comrades—March**. H. M. Grenadier Guards conducted by Major George Miller. 1-10" disc (C-415M). 75c.

A swell record containing two tuneful marches played by one of England's leading military bands. Reproduction—excellent.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iraren, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SUBSCRIPTIONS are now being accepted for Volume XV of the Beethoven Sonata Society. You will recall that this society was formed for the purpose of bringing out all of the Beethoven Piano Sonatas in a uniform edition recorded by the world-renowned pianist, Artur Schnabel. When this task was completed, it was decided to continue the Society until all of the other works of Beethoven for pianoforte had been recorded and issued in a like manner, and by the same artist.

Volume XV contains the following works: *Bagatelles, Opus 33; Für Elise; Variations in E flat major, Opus 35 (Eroica); and Menuet in E flat major*. This album will contain seven 12-inch discs. Price \$17.50 (postpaid within U. S. A.). A subscription blank will be enclosed with this issue for the convenience of those who are interested.

* * *

Victor recently announced a new edition (the tenth) of its justly famous *Victor Book of the Opera*. The new edition is printed from the same plates as the very successful Ninth Edition with the addition of an appendix listing the operatic records that have been made available since the issuance of the earlier edition. This is a grand book at its modest price and we predict that the present edition will be just as widely circulated as were the former ones. \$2.15 (postpaid throughout the world). Orders may be sent to the publishers of this bulletin.

ORCHESTRA



Prokofieff: Peter and the Wolf, Op. 67 (Orchestral Fairy Tale). Boston Symphony Orchestra conducted by Serge Koussevitzky. Narrator: Richard Hale. 3-12" discs (V-15442 to V-15444) in album. Victor Set M-566. \$6.50.

We think that Victor is very brave and does not seem to be a bit afraid of the "big bad wolf." It takes courage to go to the expense of issuing such an item as the present set of discs. Nothing like it has been made available before, and so no one can predict whether it will enjoy a sale sufficient to warrant its issuance. We are very sure that children will just love it, and will wish to hear it again and again, but \$6.50 is hardly a popular price for a child's set of records.

Peter and the Wolf is an orchestral fairy-tale supposedly for children, although some persons see in it much political satire. If this is the Soviet's idea of satire it is a bit too subtle for us—even after it is explained to us, we can see nothing but a very charming and highly entertaining piece for children in this recent work of Prokofieff. It was written in 1936 and first performed in that year at a concert for children in Moscow. Koussevitzky introduced it to his patrons with marked success during the past season. We can readily see how it would be very interesting and amusing to hear it once at a concert but to play the records more than a time or two would be very boring to us. We can also see how little children would like to hear it again and again. Fortunately our children are old enough to play the phonograph themselves, for if they were not, we are afraid that we would be kept busy repeating over and over the story of what happened to the wolf.

The narrator has a most important part in the work for he tells the entire story as the orchestral score runs along—sometimes he is speaking alone and sometimes with a musical background. Each character has a corresponding part in the orchestral score which is taken by an instrument or combination of instruments. The characters are carefully identified by the narrator at the beginning of the piece, and the full text of some 800 words appears

in the leaflet that accompanies this album. This is unquestionably a most interesting musical novelty and as such it is recommended to our readers for their investigation.

Gluck: Iphigénie en Aulide—Overture (Wagner Edition). Three sides, and **Corelli—transcribed Filippi: Adagio** (from Sonata, Op. 5, No. 5) Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 2-12" discs (C-69632D and C-69633D) in album. Columbia Set X-138. \$3.50.

The C. B. S. Orchestra under the distinguished direction of Howard Barlow shows to advantage in this sterling recording of the Wagner version of this popular Gluck overture. You will recall that Wagner revised both the text and the score of Gluck's opera and that his arrangement was first presented in 1847, some seventy odd years after it was first produced under the direction of its composer. During all these years this spirited music has continually found favor with audiences all over the civilized world, and those who investigate the present recording will find it very much alive today. Columbia seems to be continually improving its reproduction as one will notice in playing this excellent pair of discs.

Wagner: Siegfried Idyll. London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-69637D and C-69638D) in album. Columbia Set X-139. \$3.50.

Of the many versions of this work available on records, a certain number of persons will very likely select this new uneventful one by Weingartner. Our preference would be for more emotional reading of Toscanini. Usually we like our Wagner "straight" but in this case we feel that a certain latitude may very properly be taken with this tribute to the composer's wife, Cosima, upon the birth of their son, Siegfried. It is just the sort of piece that might be treated to just a bit of sentiment. Weingartner, in our opinion, keeps his nose too close to the score. However, if you are planning to add this item to your library, hear several of the recordings available, and be sure to include with the two mentioned above the Bruno Walter version on Columbia.

Delibes: Lakme-Ballet (Danses des Bayaderes). Symphony Orchestra conducted by D. E. Inghelbrecht. 2-10" discs (C-17142D and C-17143D). \$1.00.

Inghelbrecht presents a sensitive and thoroughly pleasing performance of this delicate music. We don't recall another recording of it. We feel sure that those persons who are interested will find both the performance and the reproduction highly satisfactory.

Wagner: Rienzi-Overture. Three sides, and **Wagner: Tannhauser-Fest-Marsch** (Act II). Boston "Pops" Orchestra, conducted by Arthur Fiedler. 2-12" discs (V-12447 and V-12448) in album. Victor Set M-569. \$3.50.

Fiedler gives us a stirring performance of this popular overture that never fails to please audiences everywhere. Because of the excellence of the modern recording it is to be preferred to any of the versions presently available. This is just the sort of item that will certainly take its place on the current list of "best sellers."

Bach—arr. Stokowski: Fugue in C minor, No. 2 from Book I "Well Tempered Clavichord." One side, and **Frescobaldi—arr. Stokowski: Gagliarda.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1985). \$1.50.

An imported disc reviewed last month contained Frescobaldi's *Gagliarda* coupled with Palestrina's *Adoremus te*, this month Victor issues it coupled with Bach's *Fugue in C minor*. All of these are of course Stokowski arrangements for orchestra, and all of them are items in which most music lovers will be interested. It is too bad that to get them all one must have a repetition of the Frescobaldi piece. We think the imported coupling is the better, but that does not solve the problem.

Yradier: La Paloma (The Dove). One side, and **Serradell—transcribed by Findlay: La Golondrina** (The Swallow). Boston "Pops" Orchestra, conducted by Arthur Fiedler. 1-10" disc (V-4434). \$1.00.

Strauss: Perpetuum Mobile, Op. 257. One side, and **Brahms—arr. Smith: Cradle Song and Waltz in A flat major, No. 15.** Boston "Pops" Orchestra, conducted by Arthur Fiedler. 1-10" disc (V-4435). \$1.

For sheer enjoyment these discs may be recommended highly. All of the pieces are well-known and are played in the Boston "Pops" most attractive manner. They also may be said to be examples of the best in modern recording.

Lenoir: Speak To Me Of Love ("Parlez-moi d'Amour"). **Kalman: Play Gipsy Play.** Albert Sandler and his orchestra. 1-10" disc (C-420M). 75c.

Brahms—arr. G. Walter: Waltzes (A Group from Op. 39). One side, and **Chopin—arr. G. Walter: Grief, Etude, Op. 10, No. 3.** Orchestra Raymonde. 1-12" disc (C-7353M). \$1.25.

These two discs provide music that anyone may enjoy at anytime without too much mental effort—nice background music for dinner or a game of bridge—well played and recorded.

Tschaikowsky: Symphony No. 6 in B minor, Op. 74 ("Pathétique"). Berlin Philharmonic Orchestra conducted by Wilhelm Furtwangler. 6-12" discs (V-DB4609 to V-DB4614) in album. Set 323. \$15.

There may be those persons who will prefer Furtwangler's slow deliberate reading to the more life-like one of Ormandy (Victor Set M-337), but it is our opinion that they will be very much in the minority. Furtwangler, to our way of thinking, makes the whole work too "pathetic." However, the present set is an excellent example of splendid reproduction, so that those who prefer the Furtwangler version need have no qualms on that score.

Tschaikowsky: "The Sleeping Princess," Op. 66. Sadler's Wells Orchestra conducted by Constant Lambert. 3-12" discs (V-C3081 to V-C3083). \$1.90 each. (Three-pocket album available with these records at 50c additional).

Tschaikowsky's *Sleeping Beauty* music arranged for the ballet as given at Sadler's Wells—played nicely by a small theatre orchestra and well recorded. Not anything to get particularly excited about.

R. Strauss: Der Rosenkavalier Waltzes. Dresden State Opera Orchestra conducted by Karl Böhm. 1-12" disc (V-DB4557). \$2.50.

This music appears on several other discs, but in our opinion the present recording "tops" them all. It is faithfully recorded, and Karl Böhm certainly presents this happy music in a most attractive way.

PIANO



Harris: Sonata for Piano. Three sides, and **Harris: Children's Suite.** Johana Harris (piano). 2-12" discs (V-12445 and V-12446) in album. Victor Set M-568. \$3.50.

Music lovers everywhere are now given a further opportunity of studying and enjoying the work of one of America's outstanding composers, Roy Harris. Mr. Harris has been more fortunate than any of his colleagues in having his music recorded and thus made available to an unlimited public—perhaps it is more worthy and records of his music sell in sufficient quantities to warrant their issuance—that may be the reason. Be that as it may, the present album contains two interesting works, both of which are given an authoritative performance by the composer's very talented wife. The Sonata dates from 1928 and was first performed in New York by Harry Cumpson in the fall of that year. Since then it has gained considerable popularity and has appeared on the programs of a number of important pianists, and is quite well-known by those who are interested in modern music. The *Children's Suite*

was written on Christmas morning of 1938 and was entirely new to us. It consists of four short parts: Bells, Sad Children, Happy Children, and Slumber. We are indebted to Mr. Harris for the following notes on this suite: "'Bells' is a study of Christmas chimes ringing out the traditional church tune 'Joy to the World.' 'Sad Children' uses the Locrian Scale which is one of the most melancholy of the old church scales. 'Happy Children' is a study in free asymmetrical rhythms—such as children unconsciously use when they are at play. 'Slumber' is a little chorale of peaceful mood."

In the realm of modern music this album contains as interesting material as one is likely to find in a long while—it is certainly worthy of investigation.

Scarlatti: Sonata in G major (Longo 490) and Sonata in C minor (Longo 352). One side, and **Scarlatti: Sonata in C major (Longo 205).** Jacob Feuerring (piano). 1-12" disc (TM-1312). \$2.

Galuppi: Sonata in D major. Jacob Feuerring (piano). 1-12" disc (TM-1313). \$2.

Timely offers some charming music by two 18th century Italian composers appropriately played by Jacob Feuerring and faithfully recorded. Scarlatti is quite well-known to those interested in recorded music, but the name of Baldassare Galuppi (1706-1785) will probably be a new one to many of our readers. Galuppi was born near Venice and received his early training from his father who was an amateur violinist. He is best remembered for his comic operas which numbered over one hundred, and for the fact that he was attached to the court of Catherine the Second of Russia for several years. The discerning will find these discs of especial interest.

Scarlatti: Collection of Eleven Sonatas. Robert Casadesus (piano). 3-12" discs (C-69634D to C-69636D) in album. Columbia Set 372. \$5. *Sonata in E. minor, Longo 22 and Sonata in G major, Longo 486.* One side, and *Sonata in D major, Longo 465 (C-69634D).*

Sonata in B minor, Longo 449 and Sonata in G major, Longo 387. One side, and *Sonata in D minor ("Pastorale") Longo 413 and Sonata in G major, Longo 487 (C-69635D).*

Sonata in D major, Longo 463 and Sonata in A major, Longo 395. One side, *Sonata in D major, Longo 411 and Sonata in B minor, Longo 263 (C-69636D).*

We don't know when we have enjoyed anything quite so much as this altogether charming set of Scarlatti Sonatas played by the eminent French pianist, Robert Casadesus. Mr. Casadesus has made these lovely little pieces his very own, and presents performances that should delight even the most critical. It is not an easy matter to take these works which were written for the harpsichord and carry

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No

through their spirit on the piano. We are, however, pleased to report that Casadesus has achieved this feat with truly remarkable results. As the reproduction is excellent, we can recommend this set of discs without reservations of any kind.

Mozart: Fantasia and Sonata for Pianoforte in C minor, K. V. 475 and 457. Lili Krauss (piano). 4-12" discs (P-R20438 to P-R20441). \$2 each. (Four-pocket album available with these records at 50c extra.)

We have had several recordings of the Fantasia and at least one of the Sonata, but this is the first time that they have been recorded together. As we listen to this superb performance by Lili Kraus, we can readily see why Mozart, himself, linked these two works together. The present recording is of prime musical importance, and we cannot too strongly urge that it be investigated by all serious music lovers, many of whom will immediately place it at the head of their "want lists."

Debussy: Arabesque No. 1 in E major. One side, and **Debussy: Arabesque No. 2 in G major.** Walter Gieseking (piano). 1-10" disc (C-17145D). \$1.

Gieseking and Debussy seem to go hand and hand. One will very quickly learn why when he listens to this new recording of these charming little pieces. The present disc will replace the earlier one by the same artist which has been in the Columbia catalogue for sometime. If you like Debussy, if you like Gieseking, if you like superb piano recordings, do not overlook this little record. It is a bargain at its modest price.

CONCERTO



Liszt: Concerto No. 1 in E flat major for Piano and Orchestra. Emil Sauer (piano) with the Orchestre de la Societe des Concerts du Conservatoire, Paris, conducted by Felix Weingartner. 3-12" discs (C-69626D to C-69628D) in album. Columbia Set 371. \$5.

Of the several versions available, we believe that the present one, by one of the few living students of the composer, is to be preferred. Levitzki and Gieseking may be a bit more spirited, and both take the finale at a greater speed, which of course will thrill most audiences, but on the whole, we feel that Sauer's performance is plenty exciting, and that he holds strictly to the Liszt tradition, which, as we all know, was never accused of being dull. We are sure that the present set will be found highly satisfactory by the large majority of music lovers, and therefore do not hesitate to recommend it. It has the further advantage of having the best of modern reproduction.

Chopin: Concerto No. 2 in F minor, Op. 21. Alfred Cortot (piano) with orchestra, conducted by John Barbirolli. 4-12" discs (V-15449 to V-15452) in album. Victor Set M-567. \$8.

Recordings of this work are available by Marguerite Long and Arthur Rubinstein, so naturally the question is which is to be preferred. We vote unequivocally for the present version by Cortot. There is no question but that the reproduction is superior to that in the Long recording, and we much prefer Cortot's poetic interpretation to Rubinstein's. We do not always prefer Cortot to Rubinstein, not by any means, but in this particular instance our preference is quite pronounced. This work is not heard as often as it might be, and so this splendid set of discs is of more than average importance to all lovers of Chopin's music.

Francaix: Concertino for piano and Orchestra.

Jean Francaix (piano) with the Berlin Philharmonic Orchestra, directed by Leo Borchard. 1-12" disc (TE2175). \$2.

With the composer at the piano, we are assured of an authoritative performance of this clever little piece. M. Francaix featured this work upon his American tour last season and everywhere it met with instant success. If you are looking for new interesting music, do not miss this disc. Reproduction—excellent.

CHAMBER MUSIC



Mozart: Quartet No. 1 in G major, K. 80. Five sides, and **Mozart: Minuetto—from Quartet No. 13 in D minor, K. 173.** The Kreiner Quartet. 3-12" discs (V-12107 to V-12109) in album. Victor Set M-393. \$5.

As one listens to this lovely music, it is hard indeed to realize that it was written by a boy of 14, yet the facts are very clear. Mozart wrote the first three movements while he was on tour with his father in Italy in 1770; the final movement was written several years later. It definitely shows the influence of the softly singing quality of Italian chamber music of that day, and is just the type of work that one may relax and enjoy without any great mental strain. The word "charming" best describes it. The Kreiner Quartet gives a magnificent performance and the reproduction rates with the best. The present catalogues do not list any other complete recording of this work.

Francaix: Sonatine (1934). Josef Gingold (violin) and Liza Elman (piano). 1-12" disc (FRM-25). \$1.75.

Since Francaix's tour of America with Nadia Boulanger last season, there has been a steady and insistent demand for recordings of his music. The

present item is an engaging little work that should appeal to most persons who like the unusual. However, its charm does not lie only in its uniqueness; it contains some very sound music and, while modern in form, is entirely sane. It is splendidly played and well recorded.

Beethoven: Sonata in G major, Op. 30, No. 3. Jascha Heifetz (piano) and Emanuel Bay (piano). 3-12" discs (V-15457 to V-15459S) in album. Victor Set M-570. \$5.50.

Last month Columbia released a recording of this work by Nathan Milstein which we recommended as the version to be preferred of those then available. And now we must report that we prefer the present Heifetz recording. Whether it is worth the difference in price—the Milstein set is but \$3.50—is a question that each one must decide for himself.

Drdla—arr. Beale: Guitarrero. One side, and **Delibes—arr. Beale: Naila-Intermezzo.** The Aeolians. 1-12" disc (V-12449). \$1.50.

Such music as might have been heard at our mother's wedding reception, played in the style of that time. Lovely to listen to and superbly recorded.

OPERA



R. Strauss: Daphne—"Wind . . . spiele mit mir." Margarete Teschemacher (soprano) accompanied by the Dresden State Opera Orchestra conducted by Karl Böhm. 1-12" disc (V-DB4627). \$2.50.

R. Strauss: Daphne—"Götter! Brüder in hohen Olympos!" Torsten Ralf (tenor). One side, and **R. Strauss: Daphne—"O wie gerne blieb ich bei dir."** Margarete Teschemacher (soprano). Both accompanied by the Dresden State Opera Orchestra conducted by Karl Böhm. 1-12" disc (V-DB4628). \$2.50.

This pair of discs make exceptional souvenirs of the first performance of Richard Strauss' new opera *Daphne*. They were recorded by the original artists in the opera house in which it was first produced and under the director of the initial performance. There are two features of these recordings that may be heartily praised—the fine acoustics of the Dresden State Opera House and the fidelity of the reproduction. As for the music itself, it would seem that Strauss has made it just as difficult for the soloists as he possibly could, and in the excerpts that are recorded the voices seem of secondary importance to the orchestral score which is extremely heavy in the true Strauss manner. One should not, and cannot, judge a complete work from the little that is given on these discs. It may be very beautiful and interesting in the opera house, but we are not very deeply impressed from that which we have just heard.

ORGAN



Bach Recital. E. Power Biggs playing the Baroque Organ in the Germanic Museum, Harvard University. 5-12" discs (TE-1384 to TE-1388) in album. Technichord Set T-I. \$8.

Bach-Vivaldi: Concerto in A minor, No. 2. Three sides, and **Bach: Chorale Prelude "Wachet auf, ruft uns die Stimme"** (No. 1 of the "Schübler" preludes).

Bach: Prelude and Fugue (St. Anne Fugue) in E flat major (from Part III of the *Clavierübung*). Four sides.

Bach: Trio Sonata No. 1 in E flat major. Two sides.

Here is a set of discs that will surely warm the hearts of those persons who would hear the works of Bach as they were very likely heard by the composer himself. E. Power Biggs, whose series of recitals during the season of 1937-38, covering the complete organ literature of Bach, caused such enthusiastic comments, has selected an interesting variety of items for this group of recordings. Mr. Biggs studied organ and theory at the Royal Academy of Music in London and is quite well-known in both Europe and America as a soloist of that instrument. Last season he appeared with the Boston Symphony Orchestra in the Concerto for Organ by Leo Sowerby.

The organ used in Mr. Biggs' Bach recitals and for these recordings is unique in several respects. According to the leaflet that accompanies these discs it was built in 1937 by Aeolian-Skinner and designed by G. Donald Harrison according to the principles of organ design prevailing at the time of Bach. It was especially constructed for the performance of 18th century organ music. The tonal design of this instrument allows the most complicated and involved polyphonic passages to sound clearly, and at the hands of an artist of Mr. Biggs' temperament it is very probable that we have the music sounding very much as if the composer himself had returned to play it for us.

And as the Technichord recorders have achieved highly faithful reproductions, we can recommend this set of records without reservations of any kind. All students of the organ and those who are interested in especially fine recordings of that instrument are urged to investigate this album.

MacDowell: To a Wild Rose (No. 1 from "Woodland Sketches") Op. 51. One side, and **MacDowell: To a Water Lily** (No. 6 from "Woodland Sketches") Op. 51. Lew White (organ). 1-10" disc (V-26275). 75c.

This inexpensive little record will give a great many persons much pleasure—it contains the type of music that has a very wide appeal and Mr. White serves it in a most ingratiating manner. Reproduction—excellent.

Mozart: Sonata in C major for Organ and Small Orchestra, K. 329. One side, and **Mozart: Sonata in F major for Organ and Strings, K. 145.** Noelle Pierront (organ) with orchestra conducted by Ruggero Gerlin. 1-12" disc (C-69625D). \$1.50.

Undoubtedly this music will be new to most of our readers, even few students and admirers of Mozart will have heard it before. Therefore, this disc should be of unique interest. However, it is not a musician's record, quite the contrary, for it contains music that may be readily enjoyed by any music lover. Both the performance and the reproduction may be highly recommended.

VOCAL

Sometimes I Feel Like a Motherless Child (Negro Spiritual)—arr. by Brown. One side, and **I Don't Feel No-Ways Tired** (Negro Spiritual)—arr. by Burleigh. Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1982). \$1.50.

Negro spirituals sung as only Marian Anderson can sing them—an outstanding record of its kind. Recorded with rare fidelity.

Cassel—Manna-Zucca: I Love Life. One side, and **Speaks-Burnett: My Homeland.** John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-1986). \$1.50.

John Charles Thomas' fans will welcome this one with open arms—two of his most popular encores are on it, sung in his inimitable style. Reproduction—excellent.

Nin: Malagueña. One side, and **DeFalla: Seguidilla** (No. 2 from "Siete Canciones Populares Españolas"); and **Nin: Jota Tortosina.** Lucrezia Bori (soprano) with piano accompaniment by George Copeland. 1-10" disc (V-1984). \$1.50.

Miss Bori ably assisted by George Copeland presents these attractive Spanish songs by modern composers. They are beautifully sung and excellently recorded. Miss Bori is in a class by herself in songs of this character.

Couperin: Romance ("Dans cet asile solitaire"). One side, and **Grétry: L'Amant Jaloux, Act II, Serenade** ("les evenements imprevis"). Villabella (tenor) with orchestra conducted by G. Andolfi. 1-10" disc (C-17144). \$1.

This record should be of particular value for it contains vocal selections of Couperin (1668-1733) and Grétry (1741-1813). While there are a number of records of the instrumental works of these 18th century composers, a disc containing vocal items is most unusual. In selecting the artist to make these recordings, the choice of Villabella, the noted French

tenor who has made a specialty of French music of this period, was indeed a very happy one. Both the singing and the recording deserve the highest praise.

Herbert: I'm Falling In Love With Someone (from "Naughty Marietta"). One side, and **Herbert: Thine Alone** (from "Eileen"). Charles Kullman (tenor) with orchestra. 1-10" disc (C-17141D). \$1.

No one could quarrel with Charles Kullman's renditions of these lovely Victor Herbert songs, and they are splendidly reproduced. An excellent dollar's worth.

Nekrassoff-Nevstrueff-Manikin: Song of the Needy Pilgrim. One side, and **Arise, Red Sun** (Russian Folk Song). Feodor Chaliapin (bass) with the Afonsky Choir and Balalaika Orchestra. 1-10" disc (1983). \$1.50.

A typical Russian record containing two Russian folk-songs sung by the great Russian basso with chorus and an orchestra of balalaikas. Superb recordings that may be enjoyed by anyone who is interested in music of this character.

VIOLIN

Sarasate: Danses Espagnoles (A Collection of Four).

Ossy Renardy (violin) with piano accompaniment by Walter Robert. 2-12" discs (C-69621D and C-69622D) in album. Columbia Set X-134. \$3.50. **Romanza Anadluza, Op. 22, No. 1** (No. 3 of Danses Espagnoles). One side, and **Jota Navarra, Op. 22, No. 2** (No. 4 of Danses Espagnoles) (C-69621D).

Adios Montanas Mias, Op. 37. One side, and **Zapateado, Op. 23, No. 2** (No. 6 of Danses Espagnoles) (C-69622D).

The young violinist, Ossy Renardy, gives sparkling performances of these tricky little pieces that have been favorites with violin virtuosos for ages. Students of that instrument and all those who are fond of fine violin recordings will welcome this splendid set of records. Reproduction of the highest fidelity is an added feature.

MISCELLANEOUS

Saint-Saens: Le Cygne (The Swan). One side, and **Aletter: Rendezvous.** Mario Lorenzi (harp) and Sidney Torch (organ). 1-10" disc (C-418M). 75c.

At its modest price this little disc provides pleasant music for a brief moment of relaxation. The harp and organ make a lovely combination, and this gracious music is nicely played and splendidly recorded.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TE—Technicord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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THE new fourth edition of a grand little book that has been known in the schools of this country for over twenty years will be published on September first. As we looked through the review copy, it occurred to us that this informative and delightfully interesting work should have a much wider circulation than its earlier editions enjoyed. In other words, its readers should not be confined to those who are teaching music appreciation professionally, but should include those intelligent parents who are themselves bringing the joy of music to their children. From correspondence, we know that a great many of our readers are very earnestly attempting to instill in the hearts of their young folks an appreciation of the cultural value of good music. Of course, they need a guide, and as we perused the present publication more carefully, it seemed to us that it was ideally suited for this purpose. We therefore feel it our duty to describe this work as fully as space will permit.

Music Appreciation for Children by Dr. Frances Elliott Clark, the fourth edition of which will be available on September first, is published by the Educational Department of the RCA Manufacturing Co., Inc., Camden, N. J., 331 pages. Price \$1.25 (postpaid within U. S. A.). Copies may be had from your local dealer or orders directed to the publishers of this bulletin will be promptly filled.

This inspiring little work covers a six-year course for grades one to six, but may be adapted to kindergarten, and to seventh and eighth grades where appreciation has not been taught previously. Each year's course contains 28 lessons or a total of 168 lessons in all. The subject matter is varied and is steadily progressive, being constantly related to the facts that

have gone before and introductory to the lessons that follow. Over 800 musical selections are used as illustrations and each of these is available on records. The record numbers are given and a complete list of the discs used is given at the end of the book. Of particular interest to children will be the brief boyhood biographies of some eleven of the world's principal composers. This work contains, first, several chapters of introductory material and hints for presenting the course; next, the lessons themselves, followed by a generous number of informative notes on the musical selections cited; then the boyhood biographies mentioned above; and finally an excellent glossary of musical terms, pronunciation table, comprehensive index, and record lists.

We are very sure that a number of parents we know will spend many very pleasant and profitable evenings with their children this winter with the aid of *Music Appreciation for Children* and their phonographs.

ORCHESTRA



MacDowell: Suite No. 2 ("Indian"), Op. 48. The Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 4-12" discs (C-69641D to C-69644D) in album. Columbia Set M-373. \$6.

American music lovers may well rejoice that at last we have a recording of MacDowell's *Indian Suite*, and they may be doubly proud because of the quality of the performance and the fidelity of the reproduction. Columbia offers to the world of music a thoroughly adequate version of this much loved American work. It will doubtless be re-pressed abroad, and thus this recording will carry MacDowell's celebrity to the far corners of the earth. Columbia used rare good judgment in selecting Howard Barlow and the C. B. S. Orchestra to make these discs. We can think of no better combination. It is the type of music that they do best, and it is a grand job they have done in this instance.

Strawinsky: Pétrouchka—Suite. The Philadelphia Orchestra conducted by Leopold Stokowski. 4-12" discs (V-15467 to V-15470) in album. Victor Set M-574. \$8.

There is really nothing that we can add to the above listing. Strawinsky's *Pétrouchka* recorded by the Philadelphia Orchestra under the direction of Leopold Stokowski—this statement tells the full and complete story. Stokowski has made *Pétrouchka* very much his own, as we in Philadelphia know, and now that he has given it to us in the best of modern recording, we feel that all we have to say is "come and get it." We are very sure that this will be one the biggest selling album sets of the coming season.

Beethoven: Die Weihe des Hauses, Overture, Op. 124 ("Consecration of the House"). Three sides, and **Beethoven: Egmont, Op. 48—Clarchens Tod** ("Death of Clarchen"). London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-69656D and C-69657D) in album. Columbia Set X-140. \$3.50.

As we listen to Weingartner's marvelous recording of Beethoven's last overture, we certainly wonder why it was not recorded before. It is majestic music, solemn and stately, and at the hands of the present great Beethoven interpreter, nothing less than awe inspiring. Beethoven wrote this overture for the opening of the Joseph Theatre in Vienna on October 3, 1822. However, such music will march on through the ages long after the occasion for which it was written is forgotten. Undoubtedly this work will be new to a number of our readers, but we sincerely urge that that fact not deter anyone from investigating this pair of discs.

Respighi: Le Fontane di Roma—Symphonic Poem (Fountains of Rome). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 2-12" discs (V-15483 and V-15484) in album. Victor Set M-576. \$4.50.

A modern recording of this Respighi piece has been badly needed for a long time, and it is certainly welcome news that Victor has selected Barbirolli and the Philharmonic-Symphony Orchestra of New York for this. We are sure it was a very pleasant task. Barbirolli turns in a most exciting performance, and one has to resist applauding at the end of the last record. Now that a thoroughly satisfactory version of Respighi's most popular work is available, we predict that many persons who have been waiting to add this piece to their libraries will do so.

O. Strauss: Les Trois Valses—Selections. Orchestre Symphonique conducted by Marcel Cariven. 1-10" disc (C-421M). 75c.

Gay music for a summer's evening—a pretty girl, a tall glass, the moon, and this music—under those conditions we couldn't be angry at anybody. The tunes were new to us, perhaps they will be new to you also.

Kreisler: Caprice Viennois, Op. 2. One side, and **Kreisler: Tambourin Chinois, Op. 3.** Victor Salon Orchestra conducted by Rosario Bourdon. 1-10" disc (V-26306). 75c.

Brahms: Hungarian Dance No. 5. One side, and **Brahms: Lullaby.** Victor Salon Orchestra conducted by Rosario Bourdon. 1-10" disc (V-26307). 75c.

Wagner: Die Walküre—Ride of the Valkyries, Act III. Victor Symphony Orchestra. 1-10" disc (V-26316). 75c.

Sibelius: Finlandia, Op. 26, No. 7. Victor Symphony Orchestra. 1-12" disc (V-36227). \$1.

Debussy: Clair de Lune (No. 3 from "Suite Bergamasque"). One side, and **Sibelius: Valse Triste, Op. 44** (from "Koulema"). Victor Concert Orchestra. 1-12" disc (V-36338). \$1.

Mozart: Marriage of Figaro—Overture. One side, and **Bizet: Minuetto No. 1** (from "L'Arlesienne No. 1"). Victor Symphony Orchestra. 1-12" disc (V-36229). \$1.

Victor announced a month or so ago that a number of orchestral recordings of popular selections of merit would be issued in its moderate price Black Label series. The first half-dozen records of this series are now available and are listed above. We think that Victor's move in this direction is an excellent one, and we are very happy to report that the recordings in this first batch are all that anyone might ask for. The selections are all well-known and likely to find favor with the large majority of music lovers. The studio orchestras that have made these recordings contain men of the first rank who have played together for a number of years, and the direction throughout is distinguished, and in most cases really inspiring. In view of the fact that all of these discs have the advantage of present-day reproduction, we can recommend them as splendid values. The next time you call at your dealer's be sure to take this list with you—we are very sure that you will wish to add one or more of these records to your library.

Beethoven: Symphony No. 2 in D major, Op. 36. London Symphony Orchestra conducted by Felix Weingartner. 4-12" discs (C-69661D to C-69664D) in album. Columbia Set M-377. \$6.

With this recording, we now have eight of the nine Beethoven symphonies recorded under the direction of Felix Weingartner, who is considered by many musicians to be the world's greatest interpreter of these works. Not so long ago, we had a recording of the *Second* by Sir Thomas Beecham, and it is with that version that the present performance will be compared. We consider them both sterling performances, and it is merely a question of personal preference. Those who are making a collection of Beethoven symphonies by Weingartner will of course wish the present set—others may very well choose the one they like better.

Strauss: Die Fledermaus—Overture, Op. 56. Marek Weber and his orchestra. 1-12" disc (V-36226). \$1.

We don't know, but it would not surprise us a bit if it were discovered that Marek Weber had directed more recordings than any other conductor. We do know that he has made records for many European companies, and that his recordings are listed in numerous catalogues, and that they are available in all parts of the world. And of the hundreds that we have heard, we cannot recall one that might be classed as poor—he has set a certain standard for himself and has held to it through the years. The present record is a fine example of his work before the microphone.

Ippolitov-Ivano: Caucassian Sketches, Op. 10, No. 1—In a Mountain Pass. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12460). \$1.50.

We cannot imagine a finer performance of this popular concert selection than the Boston "Pops" gives us on this superb disc. We need only add that it is splendidly recorded. If fine orchestral recordings appeal to you, don't miss this one.

Elgar: Enigma Variations, Op. 36. The British Broadcasting Company Symphony Orchestra conducted by Sir Adrian Boult. 3-12" discs (V-12288 to V-12290) in album. Victor Set M-475. \$5.

A modern recording of this work has been needed for a long while, and we are glad to say that Sir Adrian has supplied a highly satisfactory one. Elgar's music has never taken very well in America, with the possible exception of the present piece which often appears on programs in this country. It was first performed in London under the direction of the celebrated conductor, Hans Richter, on June 19, 1899. It was an immediate success and has held its popularity ever since. The various variations are said to represent friends of the composer but Elgar always refused to identify them. Many guesses have been made but they are purely guesses. The first is said to be Lady Elgar, the eleventh, George Robertson Sinclair, organist of Hereford Cathedral, and the ninth August Jaeger.

Haydn: Symphony No. 86 in D major. London Symphony Orchestra conducted by Bruno Walter. 3-12" discs (V-12461 to V-12463) in album. Victor Set M-578. \$5.

Victor is to be congratulated upon its making available in America this splendid recording which was released in England but a month or two ago. When good items appear abroad, there is no reason why we should have to wait for months, sometimes years, before they are brought out in this country. Let us have the good things quickly, and many of us will show our appreciation by buying them. The

present symphony is the fifth in a series known as the Paris Symphonies, and is the 86th of the 104 authenticated Haydn works in this form. We have not been able to trace any other recording of it, and so this superb version by Bruno Walter is particularly welcome. It is a happy work, one that any true music lover may readily enjoy. An added feature is the excellence of the reproduction.

CONCERTO



Handel: Concerto No. 3 in G minor for Oboe and Strings. Mitchell Miller (oboe) and Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 1-12" disc (C-69660D). \$1.50.

Here is a record that will be of more than ordinary interest to those who collect recordings of seldom heard music. This truly beautiful concerto for oboe and strings, because of its lovely melodies, should have a much wider appeal than one would think upon seeing it listed in Columbia's announcement as a selection in which the oboe plays such a prominent part. It would not surprise us a bit if it were one of the best selling records of the month. Mitchell Miller is an artist of first rank, and we don't recall when we have heard more beautiful oboe tones than he achieves in this recording. Mr. Miller is ably assisted by the excellent C. B. S. Orchestra under the distinguished direction of Howard Barlow.

CHAMBER MUSIC



Bloch: Suite for Viola and Piano. William Primrose (viola) and Fritz Ketzinger (piano). 4-12" discs (V-15475 to V-15478) in album. Victor Set M-575. \$8.

The repertory of recorded modern music receives a valuable addition upon the release of this important work of Ernest Bloch, which won for its composer the first prize at the Berkshire Chamber Music Festival Competition of 1919. In the leaflet, prepared by A. Veinus, that accompanies this set of discs, will be found the following information that may very well help us to enjoy and appreciate this profound music:

"We append here, in the form of a postscript, an unofficial program for this Suite, which Bloch has never published, although we understand that it guided him in the composition of this work. To our knowledge, it is suggested here in print for the first time. Bloch's interest in anthropology is reasonably well known, and the program of this work concerns itself with a number of ideas dealing with the progress from the early forms of life on earth up to the earliest of our great human civilizations. Briefly, the opening movement deals with life in the primitive world, the cries of the primitive birds. The second movement is an attempt to record the

atmosphere of the Simian stage of life. The opening tempo designation, *Allegro ironico*, and the sly capriciousness of the music, tempt one into taking this as a waggish description of our coconut-eating ancestors. The third movement is a kind of miasmic Nocturne; and the final movement, a musical exegesis on the oldest of human civilizations, the Chinese. The listener should recognize the use of obvious Chinese themes. It seems that Bloch worked from a list of musical motives, each one of which had an especial literary or emotional significance to him. It would be most interesting, to have from the composer himself further information in this matter."

We have nothing but praise for Messrs. Primrose and Kitzinger upon the fine performance they have given, and we urge all those who find unusual music appealing to investigate this sterling set of records.

Lekeu: Sonata in G major. Hephzibah Menuhin (piano) and Yehudi Menuhin (violin). 4-12" discs (V-15488 to V-15491) in album. Victor Set M-579. \$8.

(This annotation is reprinted from the March 1939, issue. It appeared in this place when the imported recording of this work was reviewed.)

Few works of the Belgian composer, Guillaume Lekeu (1870-1894), have been recorded. The present Sonata is one of his more important chamber works. It was dedicated to Ysaye, and very often played by that master of the violin. Recently it has appeared upon the programmes of several prominent artists. Menuhin and his sister present it upon these discs in a most attractive manner, and we predict that it will find a ready welcome among the discerning.

Mozart: Quartet No. 14 in G major, K. 387. Roth String Quartet. 3-12" discs (C-69649D to C-69651D) in album. Columbia Set M-374. \$5.

This recording will replace the earlier one by the Lener String Quartet, which has now been withdrawn from Columbia's catalogue. It is a masterpiece of modern reproduction, and the Roths demonstrate their ability to play Mozart in a manner that cannot help pleasing even the most critical. The present work is the first of a series of six which Mozart dedicated to Haydn to whom he felt indebted for his knowledge of the quartet form.

CHORAL



In The Village (Folk Song) arr. by Vasilieff. One side, and **Beneath The Snow My Russia Lies** (Folk Song) arr. by Vasilieff (Sung in Russian). Siberian Singers directed by Nicholas Vasilieff. 1-10" disc (V-4437). \$1.

It is a great joy to listen to these Russian folk songs sung in the true traditional manner sans all vaudeville effects. If the Siberian Singers will hold to the standard set on this disc, they may very well find a welcome place among Victor's outstanding recording artists.

Manna-Zucca—arr. Moore: **I Love Life!** and **Logan**—arr. Baldwin: **Lift Thine Eyes.** One side, and **Owen**—arr. Protheroe: **Laudamus** (A Welsh Chorale). Associated Glee Clubs of America conducted by C. Earle Dinsmore and Frank Kasschau with four pianos and Orgatron. 1-10" disc (C-422M). 75c.

Sullivan: The Lost Chord. Associated Glee Clubs of America conducted by Frank Kasschau with four pianos and Orgatron. One side, and **Gericke: The Autumn Sea** (A Cappella), Op. 8, No. 2. Associated Glee Clubs of America conducted by Clarence Eddy. 1-12" disc (C-7354M). \$1.25.

These unusual recordings were made during the concerts of the Associated Glee Clubs of America at the New World's Fair early in July of this year. The thrill of hearing a chorus of 3500 voices is the feature of these discs. Considering the difficulties to be overcome, Columbia did a very fair job in capturing the spirit of these performances. These records should make ideal souvenirs of the Fair.

Palestrina: Super Flumina Babylonis. One side, and **Vittoria: Ave Verum Corpus.** Westminster Abbey Choir (unaccompanied Male Choir) singing in Latin. 1-10" disc (C-17146D). \$1.

This is a famous English choir's idea of how this music should be sung. We prefer the tradition of the Continental choirs. We believe that most of our readers will feel as we do in this matter.



OPERA

Wagner: Die Walküre, Act II. Lotte Lehmann (soprano), Marta Fuchs (soprano), Margarete Klose (contralto), Lauritz Melchior (tenor), Hans Hotter (baritone), and the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler and the Vienna Philharmonic Orchestra conducted by Bruno Walter. 10-12" discs (V-15506 to V-15515) in album. Victor Set M-582. \$20.

In considering this item, we have one of the most important operatic recordings of recent months, and we are glad to report that it is our opinion that most lovers of Wagner will be more than satisfied with this album. The cast is excellent, as a glance at the list of artists will verify, and the orchestras fulfill their parts in a most distinguished manner under the able direction of Bruno Seidler-Winkler and Bruno Walter. A most useful booklet comes with this set. It gives the story of the *Ring* up to the beginning of this act, and the German text with the English translation in the opposite column continues the story. There has been a very definite demand for a recording of this glorious music, and so we predict that this album will enjoy a very wide and substantial sale. The faithfulness of the reproduction throughout leaves nothing to be desired on that score.

VIOLIN



Platti—arr. Jarnach: **Sonata No. 1 in E minor**. Ossy Renardy (violin) with piano accompaniment by Walter Robert. 1-12" disc (C-69655D). \$1.50.

We don't recall ever having heard any of the music of Giovanni Platti until this disc reached the studio. Platti was an early 18th century Italian composer, and in about 1740 was chamber musician to the Bishops of Bamberg and Würzburg. The selection which young Mr. Renardy has chosen for the present recording is typical of the romantic period in which it was conceived. It is tuneful and just the sort of music that anyone may easily enjoy. It is sympathetically played and splendidly recorded.

Brahms-Joachim: Hungarian Dance No. 11 in D minor. One side, and **Granados-Kreisler: Spanish Dance**. Yehudi Menuhin with piano accompaniment by Ferguson Webster. 1-12" disc (V-DB3500). \$2.50.

Menuhin tosses off two exciting performances on this inspiring disc. If you like fine fiddling, you won't want to miss this one. Reproduction of the best adds to one's enjoyment.

Saint-Saens: Introduction and Rondo Capriccioso, Op. 28. Alfredo Campoli (violin) and London Philharmonic Orchestra conducted by Walter Goehr. 1-12" disc (C-69640D). \$1.50.

If we had our choice, we would select Heifetz's recording of this popular piece. It was made several years ago, but in our opinion it tops the present version in every way.

Rimsky-Korsakow-Kreisler: Le Coq d'Or—Hymn To The Sun. One side, and **Scott-Kreisler: Lotus Land**. Fritz Kreisler (violin) with piano accompaniment by Franz Rupp. 1-12" disc (V-15487). \$2.

The warm full tone that is Kreisler's is beautifully exemplified on this lovely record. We don't particularly like the word, but "luscious" seems best to describe this gracious music. Exquisitely played and faithfully reproduced.

VOCAL



Tschaikowsky: None But The Lonely Heart, Op. 6, No. 6. Igor Gorin (baritone) with orchestra conducted by Wilfred Pelletier. One side, and **Hall-Clarke: The Blind Ploughman**. Igor Gorin (baritone) with orchestra conducted by Saul Caston. 1-10" disc (V-4436). \$1.

A demand for the recordings of Igor Gorin is steadily increasing and with two such popular pieces as we find upon the present record, it would not surprise us if this disc would prove to be his best seller. The selections are beautifully sung, and the reproduction is all that anyone could ask for.

Galdieri-Caslar: Canto Per Te (I Sing for You). One side, and **Galdieri-Caslar: Quando? (When?)**. Tito Schipa (tenor) with orchestra conducted by E. Bervily. 1-10" disc (V-1996). \$1.50.

Two light lyrical songs sung in Schipa's most romantic manner. These should appeal to those who like songs with an immediate appeal through their lovely and easily appreciated melodies. Mr. Schipa is in fine voice, and the reproduction is excellent.

Faure: Poemes d'un jour, Op. 21 (Rencontre, Toujours, and Adieu) and Fleur jettée. Georges Thill (tenor) with piano accompaniment by Maurice Faure. 1-10" disc (C-17157D). \$1.

If the art of fine singing appeals to you, don't miss this superb record by one of France's great artists, Georges Thill. We don't know when we have been so taken with a disc as we are with this one. Thill at his best, and beautifully recorded.

No More (Negro Folk Song) arr. by Brown. One side, and **Strickland: Jes' Mah Song**. Paul Robeson (basso) with piano accompaniment by Lawrence Brown. 1-10" disc (V-26289). 75c.

Paul Robeson has established himself as the ideal interpreter of the songs of his race. In our opinion, he has no peer in that field. The present disc gives fine examples of his art. Reproduction—excellent.

Beethoven: Ich liebe dich ("Zärtliche Liebe"). One side, and **Schlafe mein süßes Kind (Old German Folk Slumber Song—arr. by Karl Alwin)**. Lotte Lehmann (soprano) with piano accompaniment by Erno Balogh. 1-10" disc (V-1995). \$1.50.

Certainly no one could ask for finer renditions of these lovely songs than Lotte Lehmann gives us upon this charming record. If vocal records of rare excellence appeal to you, do not miss this one.

PIANO



Mozart-Liszt: Don Juan Fantasy. Simon Barer (piano). 2-12" discs (V-15485 and V-15486) in album. Victor Set M-577. \$4.50.

One may argue that Liszt's fantasies show the vulgar side of his art, or it may be said that in some cases they are better than the originals. We rather feel that this gets us nowhere. The point is that they have been immensely popular and have been enjoyed by many thousand music lovers. Furthermore they have had the stamp of approval placed upon them by many of the foremost pianists. If we find the present work to our taste why not enjoy it—the popular aria *La ci darem la mano* has a prominent place in this fantasy based upon Mozart's well-known opera, *Don Juan*. Simon Barer gives a highly stimulating performance that should please everyone.

Scarlatti—arr. Tausig: *Pastorale and Capriccio*. One side, and **Beethoven**: *Rondo A Capriccio in G major, Op. 129*. Alexander Brailowsky (piano). 1-12" disc (V-15407). \$2.

The Scarlatti selection has been recorded before by Horowitz, and the little Beethoven piece, "rage over the lost groat" is included in the fourteenth volume of the Beethoven Sonata Society played by Artur Schnabel. We are not sure but that we prefer the Horowitz version of the former, and we are quite sure that we would choose the Schnabel disc. However, there is no use considering that unless we wish to purchase the whole album as Society records are not sold separately. Brailowsky admirers, and there are a great many of them in America, will very likely cherish his latest record, although, we, ourselves, just can't become very enthusiastic about it.

Mozart: Adagio in B minor (K. V. 540). Lili Kraus (piano). 1-12" disc (PA-R20445). \$2.

We don't know when we have heard music that pulls at the heartstrings as this page of Mozart does. It dates from the anxious and troubled year of 1788, when the sad end was already casting its shadow. Miss Kraus does not spare our feelings one bit—she knows the plaintive spirit of this little piece and holds fast to the very last note. We don't recall having heard this music before, and we must say that it held a strong fascination for us. Perhaps there is enough sadness in the world, particularly at this moment, but this is sadness in a most beautiful manner.

Ravel: Gaspard de la nuit. Walter Giesecking (piano). 2-12" discs (C-69658D and C-69659D) in album. Columbia Set X-141. \$3.50.

Giesecking's superb performance of this most difficult and unusual music definitely establishes him as supreme in the realm of fanciful music for the piano. His playing of *Scarbo*, the third piece in this work, is one of the most marvelous performances we have ever heard. He certainly makes the little imp live for those who hear him. We are surely enthusiastic about this pair of discs and do not hesitate to heartily recommend them. You will find the piano reproduction highly satisfactory.

Schubert: Sonata in A major (Posth.) Artur Schnabel (piano). 5-12" discs (V-15496 to V-15500S) in album. Victor Set M-580. \$9.

Artur Schnabel has selected for this recording a little known Schubert sonata that was published after the composer's death. Among Schubert's works, the present one is not of particular importance, but it is an item that the discerning may add to their libraries with profit. This is more especially a fact, when the excellence of Schnabel's performance is taken into consideration. Fine piano reproduction is an added feature.

Chopin: Ballade in A flat major, Op. 47, No. 3. Claudio Arrau (piano). 1-12" disc (PA-R20443). \$2.

Chopin: Ballade in A flat major, Op. 47, No. 3. Benno Moiseiwitsch (piano). 1-12" disc (V-C3100). \$1.90.

Several versions of this lovely Chopin ballade are already available, and now two more arrive from England. Well, we can all have a little fun making our own selection. However, in our opinion, the only other recording to be considered with the present ones, is Cortot's performance contained in the Victor set M-399.

Bach—arr. Hess: *Jesu, Joy of Man's Desiring*. One side, and **Bach: Gigue** (from French Suite No. 5 in G major). Walter Giesecking (piano). 1-10" disc (C-17150D). \$1.

In this disc we have about as delightful a little piano record as one will come across in many a long day. Giesecking is just in his element with both of these lovely selections and turns in performances that demand the highest praise. Reproduction—excellent.

BAND



Album of Famous Marches. The Goldman Band conducted by Edwin Franko Goldman. 4-10" discs (V-26290 to V-26293) in album. Victor Set P-5. \$3.50.

Sousa: El Capitan. One side, and **McCoy: Lights Out**. (V-26290).

Sousa: Washington Post March. One side, and **Sousa: Semper Fidelis**. (V-26291).

Goldman: On The Mall. One side, and **Meacham: American Patrol**. (V-26292).

Zimmerman: Anchors Aweigh. One side, and **Bigelow: Our Director**. (V-26293).

If we were asked to select eight popular marches, we doubt if we could have done better than Mr. Goldman did in choosing the selections for this attractive little album. The recordings are all well up to Goldman's unusually high standard, and so we may recommend this collection of band records without reservations.

MISCELLANEOUS



Hasselmans: Follets—Caprice Etude, Op. 48. One side, and **Hasselmans: Patrouille—Petite Marche Characteristique**. Lily Laskine (harp). 1-10" disc (V-4438). \$1.

Two pleasing little pieces beautifully played by a master of her instrument. As good harp records are scarce, this little disc should have a wide appeal. Superb reproduction is an added feature.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

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GORDON BOTTOMLEY writing in *The Gramophone* says: "The gramophone is a reproducer of sound, not a musical instrument: it can speak as well as it can sing; so the antithesis may be to blame for the fact that, so far, its arbiters have concerned themselves so little with the music of speech. Yet there is a music in speech that can be as entrancing as any song; and there are occasions when the twelve semitones in any octave pale in effect in comparison with the thousand gradations of expressive tone within the same range in a beautiful speaking voice."

The above sentences form the first paragraph of Mr. Bottomley's very thoughtful and informative review of Columbia's first volume of *The Voice of Poetry*, an anthology of recorded verse spoken by Edith Evans. A complete list of the contents of this album will be found under MISCELLANEOUS in the present issue of this bulletin. Mr. Bottomley further points out, in stressing the importance of these recordings, and in lamenting the fact that so few good records in this field are available, that: "The general inattention to spoken records has probably also resulted in part from the very general idea that poetry is a matter for the eye and a printed page and a silent fireside. This is an injurious by-product of printing; and was never true. Every poet who has kept the attention of the generations has known that THE SOUND OF POETRY IS PART OF ITS MEANING: poetry is a language with a further dimension: the atmosphere and overtones of words are among its materials—and tone and overtone in sound enter, by some mystery of spiritual chemistry, into the words' grammatical significance."

Columbia was very fortunate in securing the services of Miss Edith Evans to make these

recordings. Miss Evans is well-known on the English stage, especially for her beautiful readings of Shakespeare and Congreve. She brings to her present task a voice of rare beauty and a fine sense of values in neatly and intelligently touching with extreme lightness the many subtle shades to be found in the great variety of poems in this collection. This group of recordings will be of especial interest to all schools in which English is taught, and to all individuals who have within them a love of poetry. With the set is supplied an excellent booklet containing valuable annotations on the various poems included in this volume.

The spoken word seems to be coming into its own this month, for in addition to Miss Evans' superb album of poetical recordings, Victor presents a series of dramatic scenes from the Pulitzer Prize Play of 1939, *Abe Lincoln in Illinois*, by Robert E. Sherwood, starring Raymond Massey. In presenting these scenes Mr. Massey is assisted by an able cast of players, and as the complete story of the play is given in the accompanying booklet, with the recorded parts noted at their proper places, one may very easily obtain a good general idea of this popular dramatic work in its entirety. The scenes that have been recorded are listed in the announcement of this set of discs which will be found under MISCELLANEOUS in the present issue of this bulletin.

* * *

Last year, we opened a new department designed to cover the increasingly popular hot jazz field. Because of the fact that such records are not dance records, but are improvisations by commercially unknown musicians, albeit artistically superior by a wide, wide margin, such records hold little interest for the standard recording companies. Many such "hot jazz"

records have been issued by new companies, devoted to recording and re-issuing jazz classics. The spirit of these records and the exceptional taste and technique of the musicians have commanded the respect of critics and reviewers in the past year, and some publicity has recently been given this "new American art." The records issued by Blue Note, Commodore, and Hot Record Societies in the past year include some truly remarkable piano, trumpet and saxophone solos by the greatest musicians in this field, and are destined to outlive not only the current dance records of the week, but are of sufficient merit to be included in a well rounded musical library. Many of our regular "classical" customers have wandered into this new department in the past year, to find recordings beyond their expectations. It is this reception of these records that prompts us to urge record enthusiasts and music students to look into this new musical phase.

Among the outstanding records in this field are the Earl Hines piano solos, Louis Armstrong trumpet solos and Sidney Bechet soprano sax solos, all of which deserve careful study by music lovers. The rhythmic patterns alone which these musicians weave in such spontaneous performances are enough to carve a permanent niche in your musical experiences. The melodic inventions of Sidney Bechet, playing Gershwin's *Summertime*, for instance, surpasses any other recorded performances of this blues composition by Gershwin.

We suggest that you visit the department during your next trip to Philadelphia. A postcard will bring you pamphlets and catalogues of these unique recordings.

ORCHESTRA



Beethoven: Quartet in F major, Op. 135—Scherzo and Adagio. Three sides, and **Paganini: Moto Perpetuo, Op. 11.** NBC Symphony Orchestra conducted by Arturo Toscanini. 2-12" discs (V-15547 and V-15548) in album. Victor Set M-590. \$4.50.

Ever since Toscanini introduced his (?) orchestral transcription of two movements from Beethoven's last quartet, Opus 135, at a N.B.C. radio concert, there have been repeated and consistent demands for a recording of it. Well, here it is, and a grand job everyone connected with the venture has made

of it. It is tricky music, and Toscanini is noted for being hard to please when it comes to recorded performances—it just has to be perfect or the maestro will not okeh the recording. Of course, he okehed the present discs, and after listening to them, we are sure that you will feel that he could not have done anything else. Performance and reproduction are superb.

Franck: Les Eolides—Symphonic Poem. Three sides, and **Couperin—trans. and arr. by Filippi: Les Petits Moulins A Vent; Soeur Monique; Le Trophée.** Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 2-12" discs (C-69685D and C-69686D) in album. Columbia Set X-145. \$3.50.

This little piece has its heart warmed into lilting life by the endowment of a reading which is an affectionate caress. Not a perfectly finished one, but quite fond.

Franck set to music de Lisle's poem which begins, "Oh floating breezes of the sky, sweet breaths of the fair spring that caress the hills and plains with freshest kisses." It seems unbelievable that it was hissed at its first hearing on May 13, 1877. Hitherto unrecorded, it fills in another chink in the gramophonic repertory. Mr. Barlow is doing fine work of this sort. It is a pity we cannot praise this recording unstintedly. It is a little hard in places.

Bizet: Carmen—Suite. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-69689D to C-69690D) in album. Columbia Set X-144. \$3.50.

We are given to understand that Sir Thomas selected the various parts from Bizet's score and compiled this suite to suit his individual taste, and we have no reason to doubt it, for the whole recording breathes the subtleness, captivating rhythms, and dynamic contrasts that are Beecham. As we listen to these discs, we realize how important Sir Thomas is to this recording, for what might have been a jangle of hackneyed tunes becomes under his direction a most pleasing and truly artistic whole. Reproduction of the best is an added feature.

Lully: Orchestral Excerpts (from four operas). Orchestre Symphonique conducted by Maurice Cauchie. 2-10" discs (C-17148D to C-17149D) in album. Columbia Set M-376. \$2.50.

Excerpts are: *Gavotte* from "Atys"; *Menuet* from "Amadis"; *Menuet des Ombres Heureuses* from "Prosperine"; and the *Overture* and *Marche des Sacrificateurs* from "Thésée."

For those who are looking for the unusual in orchestral recordings this pair of discs contain five little gems from the pen of the "founder of legitimate French opera," Jean Baptiste Lully (1639-1687). These charming and melodious excerpts are played from Lully's original orchestrations, and the spirit of this seventeenth century music is well maintained by M. Cauchie. We found these records altogether delightful, and we are sure that many of our readers will also enjoy listening to them.

Handel: Concerto Grosso No. 5 in D major, Op. 6. London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs (C-69691D to C-69692D) in album. Columbia Set X-142. \$3.50.

We very much prefer this recording to the early one by Boyd Neel which appeared on Decca records several years ago. Weingartner gives a most delicate and sensitive performance; our only criticism is that it is perhaps somewhat too delicate—we could stand a little more depth in the strings. Handel, in our opinion, is not quite so "airy-fairy" as he appears on these discs. However, we believe that most persons will be greatly pleased with Weingartner's highly intelligent and carefully prepared performance. The reproduction is splendid.

Mozart: Symphony in C major, No. 41 (K551) ("Jupiter"). Vienna Philharmonic Orchestra conducted by Bruno Walter. 4-12" discs (V-12467 to V-12470S) in album. Victor Set M-584. \$5.75.

And along comes another recording of Mozart's "Jupiter" following the Sir Thomas Beecham version for Columbia and the Adrian Boult Victor set. As far as we are concerned, we have the Beecham recording in our own library and we are perfectly satisfied, and do not contemplate making a change. However, if we were just starting our collection, we would certainly give the present version of Bruno Walter careful consideration. As we feel now, it is very likely we would choose the Beecham recording, however.

Strawinsky: Pastorale. One side, and **Chopin—trans. Stokowski: Prelude in D minor, Op. 28, No. 24.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1998). \$1.50.

We were struck with the charming simplicity of this little Strawinsky piece, and we were struck in a very different manner by what one might almost call raucous transcription Stokowski provides of the Chopin prelude. As one listens to the latter, one might think of Stokowski but certainly never of Chopin. However, both pieces hold thrills, but of a very different nature, and thus we have an odd pair on this latest Philadelphia Orchestra record.

Famous Waltzes, Volume I. The Paramount Theatre Orchestra, London, conducted by Anton with Al Bollington at the organ. 3-10" discs (V-26322 to V-26324) in album. Victor Set P-7. \$2.75.

J. Strauss II: Sweetheart Waltz, Op. 418 (from "The Gypsy Baron"). One side, and **J. Strauss II: Southern Roses, Op. 388.** V-26322.)

O. Hammerstein II—J. Strauss II—Zalve: The Great Waltz—Selection. (V-26323.)

Rosas-Winter: Over the Waves. One side, and **Lehar: Gold and Silver.** (V-26324.)

A mixture of orchestra and organ in the movie manner—all we need to do is to dim the lights and have someone climb over our feet to make the illusion complete. A flock of tuneful waltzes that

anyone may enjoy, and because of the modest price of this album, we rather think many persons will.

Von Suppe: Morning, Noon and Night in Vienna—Overture. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12479). \$1.50.

The Boston "Pops" certainly "go to town" in their spirited recording of this old favorite. Even if you feel that you have heard this piece once too often already, it is very possible that you will get a thrill from the present performance.

CONCERTO



Ibert: Concertino da Camera for Saxophone and Orchestra. Three sides, and **Vellones: Rhapsody for Alto Saxophone.** Marcel Mule (alto saxophone) and Orchestra conducted by Philippe Gaubert (with harp and celesta accompaniment). 2-12" discs (V-12475 and V-12476) in album. Victor Set M-588. \$3.50.

Jaques Ibert's Concertino may not penetrate very far below the surface, but it is fresh, honest music. In fact, it has a clean tang to it which we are almost afraid to hope is a permanent facet of the man's personality. Technically he is well-made; and one of his most endearing characteristics is his lack of ostentation. This little work is in three short movements, the last two of which are played without pause. It was originally designed for solo alto saxophone, six wind instruments and string quintet. In this recording the strings are full sections, and of course the work assumes a heavier character. It was first produced at the ISCM Festival at Barcelona, April 20, 1936.

The recording is the typical French studio type. The solo part is beautifully written and beautifully played. The orchestra, under Gaubert's always trustworthy direction, gives fine cooperation. The balance is very good.

On the fourth side is a *Rhapsody for Alto Saxophone* by Pierre Vellones, concerning whom we can find no data other than that he has published quite a lot of music, mostly for the piano. His *Rhapsody* is a charming piece, though slightly reminiscent of Debussy's *Rhapsody for Saxophone and Orchestra*.

Bloch: Concerto for Violin and Orchestra. Joseph Szigeti (violin) with Orchestre De La Societe Des Concerts Du Conservatoire, Paris, conducted by Charles Munch. 4-12" discs (C-69675D to C-69678D) in album. Columbia Set M-380. \$6.

Ernest Bloch is at last getting the record representation he deserves. The consensus of critical opinion seems to be that this is a work well worth listening to. We are going to add further confirmation. In fact, we are afraid this is going to be a very popular album.

We have heard most of Bloch's major works. There was no difficulty in recognizing this as Bloch's music—it seems to us that this is one of his best-

made works. His ideas don't seem to run away with him, as they do in the quintet, for instance. That work always makes us think of what Beethoven is reported to have said about an early quartet effort: "I found I had put enough into it for twenty works." Here the ideas are given life, rather than for the most part mere birth. The Concerto is extraordinarily well-made and cohesive, and as we said before, there is something about it which makes us wonder if it is not going to be very, very popular . . . it seems to bear certain earmarks which are characteristics of, say, a creation like the Dvorák 5th. While we do not think this is a toweringly great work it is certainly a very fine one, and certainly most interesting music.

It has seemed to some of us at times that Bloch was too intrigued by the exotic, that he was a little too "pseudo-oriental"; we may cite examples like the slow movement of his Violin Sonata. At times we felt that even the use of his quarter-tones (there are none in this work) seemed forced. Here we feel rather that he is trying to make these themes and moods, to which he is of course very akin basically, into a more nearly universal pattern. This is no place to argue further the point or his qualifications for such a job; what we wish to bring out is that we think this music springs from his innermost being.

The performance here is as deeply felt as the music. Szigeti was the first to play this and has surely taken it to his heart. His tone is always lovely—though none could have avoided a scratch in one or two places in this concerto. The balance is superb and the orchestra is very fine.

Handel: Organ Concerto No. 10 in D minor, Op. 7, No. 4. E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 2-12" discs (V-15545 to V-15546) in album. Victor Set M-587. \$4.50.

Those who heard the Technichord records of E. Power Biggs' Bach Recital will realize that Victor was very wise to secure his services for a new series. Mr. Biggs uses the organ in the Germanic Museum in Cambridge, Massachusetts. This was designed, by G. Donald Harrison of Aeolian-Skinner, with a special view to the securing of clarity and transparency of tone.

The concerto is a splendid example of why Handel's music was once so very popular, and why music historians seem to think Handel shamefully neglected. The first movement is a majestic adagio, the second a bouncing, elated allegro which is very popular with organists as a separate movement, the third is an adagio for the solo—definitely on the somber side—beautifully recorded, and the last is a most moving finale. The solo part left by Handel was generally a mere skeleton, to be elaborated upon by the performer; Best's edition is the one most used nowadays. We have been unable to check in this case however. This is a thoroughly

enjoyable work, and if it is heard by enough persons, should erase in many minds the odd impression that the only interesting organ music is contained in certain (tho' not all!) of Bach's works.

Registration, interpretation, balance, recording, surfaces . . . all splendid.

Brahms: Concerto in D major for Violin and Orchestra, Op. 77. Jascha Heifetz (violin) and the Boston Symphony Orchestra conducted by Serge Koussevitzky. 5-12" discs (V-15526 to V-15530S) in album. Victor Set M-581. \$9.

In presenting this album, Victor leads us to believe in a special announcement that, considered from all angles, this is the finest recording yet to appear under the Victor label. A warm tribute to artists who made it possible appears on the first page of the booklet that accompanies this set. It is stated in the announcement to the trade that more time, effort, and money have been spent on this recording than any heretofore. This is all very interesting, but is this the outstanding recording it is reputed to be? After reading of it in glowing terms, we approached this recording with a "show me" attitude. We had heard fine recordings before, and there had been for some time several very satisfactory renditions of this particular work, but we will frankly admit that we had not listened for more than a few minutes, when we realized that we had in these discs an outstanding performance, not only from the standpoint of the soloist, but also in the accompanying orchestra, and especially in the superb balance which its conductor, the distinguished Dr. Koussevitzky, maintained throughout this long and difficult work. Victor has spared no pains in giving us the finest reproduction of which it is capable, and so we may safely recommend this set with the soundest praise, and without reservations of any kind.

Mozart: Concerto in D major, No. 2 (K314).

Marcel Moyse (flute) with Orchestra conducted by Piero Coppola. 2-12" discs (V-12477 to V-12478) in album. Victor Set M-589. \$3.50.

Here is an unusual item and quite an attractive one. Provided with a suitable and well-ordered orchestral background, the flute is capable of producing some ravishing effects, and none knew this better than Mozart. Moyse's ability as a flutist, of course, is well known to record collectors, and here he quite outdoes himself. The accompaniment, for two violins, viola, bass, two oboes, and two horns, keeps the flute well in front, but it also contributes some delightful moments of its own. Coppola handles his small band with his usual skill. We remember seeing this recording listed in the French H. M. V. catalogue several years ago, but as the reproduction is so good, we can hardly believe that it is the same—perhaps it has been recently re-recorded.

CHAMBER MUSIC



d'Indy: Sonata in C for Violin and Piano. Charles Bistesi (violin) and Andrée Vidal (piano). 4-12" discs (V-L1069 to V-L1072). \$1.90 each. (A four pocket album available for 50c extra.)

A very important addition to the repertory of recorded chamber music is made with this splendid recording of Vincent d'Indy's *Sonata for Violin and Piano*. This work dates from 1904, and was first played by the admirable pianist, Blanche Selva, and the distinguished professor of violin at the Schola Cantorum, Armand Parent, to whom it is dedicated. The present sonata, like all of d'Indy's music, is the clear expression of a musician who had something to say and knew just how he wanted to say it. We do not mean to infer that anyone may readily gain all that this music holds in a single playing or two. Far from it—it abounds in little subtleties and lovely nuances that reveal themselves only after it is heard again and again. However, d'Indy, by an economy of means, makes it quite easy for the intelligent listener to take this music, which is surely from the heart, to his own heart without too much mental effort. It is stimulating mentally but not tiring. In our opinion that is just what good music should be. The artists who make the present recording are unknown to us, but we can report that they have achieved a fine success in placing this charming music upon these discs. Lovers of chamber music should not pass this item by without at least a hearing.

Mozart: Sonata No. 24 in C major, K 296. Nathan Milstein (violin) and Artur Balsam (piano). 2-12" discs (C-69683D and C-69684D) in album, Columbia Set X-143. \$3.50.

This is the first complete recording of this lovely sonata which Mozart composed in a single day during his stay at Mannheim for his pupil, Theresa Pierron. Of particular charm is the delicate and plaintive Andante Sostenuto, which comes between two lively movements, and which is often played alone. Menuhin recorded this movement for Victor, and it was used to complete the last disc of a Beethoven Sonata in Victor Set M-91. The particular feature of the present recording, aside from the gracious music itself, is the fine balance that is maintained by the two sterling artists who made it. Milstein thoroughly realizes that this work is a sonata for violin and piano and not a solo for violin with piano accompaniment, and therefore gives the pianist every opportunity to be heard in proper perspective. Other virtuoso violinists might copy Mr. Milstein's example with profit.

Beethoven: Quartet in F major, Op. 18, No. 1. The Coolidge Quartet. 3-12" discs (V-12420 to V-12422) in album. Victor Set M-550. \$5.

With the issuance of this album, Victor makes a very important announcement. It is planned to have the Coolidge Quartet record all sixteen of the

Beethoven String Quartets, and while their other discs will be priced at \$2 each, in this series, of which the present album is the first, the records will be priced at \$1.50 each. We feel that this is an excellent idea, and will doubtless make it possible for many more music lovers to acquire, as they are issued, a complete collection of these quartets in a uniform edition. No one will quarrel with the selection of the Coolidge Quartet for this important task—this group is pretty generally conceded to be without a peer in America. We were greatly impressed with the performance of the first quartet in this series, and if this standard is held, and we feel sure that it will be, Victor's new venture should be most successful.

Haydn: Menuet and Fugue. One side, and **Purcell—arr. Warlock: Fantasie No. 3.** The Pasquier Trio. 1-12" disc (C-69687D). \$1.50.

Lovely little fragments from the music of another day played with consummate skill by a trio who specialize in just such music.

CHORAL



Folk Songs of Central Europe. Trapp Family Choir (mixed voices, unaccompanied) directed by Dr. Franz Wasner. 5-10" discs (V-2002 to V-2006) in album. Victor Set M-586. \$7.50.

Wach auf, wach auf (arr. Rein). One side, and *Es wird scho' glei dumpa* (Setting by Wasner). (V-2002).

Maria durch ein Dornwald ging (Setting by Wasner). One side, and *Der Mond ist aufgegangen* (arr. Gofferje). (V-2003).

Der späte Abend (Setting by Wasner). One side, and *In einem kühlen Grunde*. (Setting by Wasner). (V-2004).

Lavntal, Lavntal and *Die Auglan voll Wasser*. (Setting by Wasner). One side, and *Andreas Hofer's Abschied vom Leben*. (Setting by Wasner). (V-2005).

Bist einmal kommen, Du Heiland der Welt. (Setting by Wasner). One side, and *Schönster Herr Jesu*. (Setting by Wasner). (V-2006).

The second Trapp Family Album will certainly be placed beside the first, cherished some months now, in many libraries. For our library this will happen almost immediately. This is as it should be: we look forward with hopeful glee to as many albums of the family's repertoire as Victor can be persuaded to issue.

The songs here are of quite a different character from those of the first album; there we were given the carefully thought-out productions of skilled composers; here we have the beautiful, salty refinements of centuries of loving usage by simple, unsophisticated, country-peoples . . . a rich feeling for life expressed with a simplicity to which a heart cannot fail to respond. All but two of the settings are by

Dr. Wasner; and while nothing unusual, they serve very well as vehicles for this heart-warming music. None of the songs has been recorded before, as far as we can trace, except, *In Einem Kühlen Grunde*, in an arrangement for string quartet. We regret that the leaflet does not contain more information concerning them; it would be very welcome.

The recording is splendid, as was that of the first album, except for a little roughness on one or two of the surfaces which will probably clear up with further playings.

Berlioz: Adieu des Bergers (from "L'Enfance du Christ"). One side, and **Des Pres: Ave Vera Virginitas** (Motet for Mixed Choir a Capella). Strasbourg Cathedral Choir directed by Abbe Hoch. 1-12" disc (C-69693D). \$1.50.

Particularly welcome is this selection from Berlioz's only oratorio *L'Enfance du Christ*, which the composer had produced under the name of an imaginary composer, because of the animosity that then existed toward him and his music in Paris. It received great praise from the critics and public, and it is too bad that it is not heard more often. Record manufacturers in their search for choral compositions might very well give this work consideration for a complete recording.

The Strasbourg Choir, whose fine recording of Mozart's *Ave Verum Corpus* for Columbia a few months ago met with such wide acclaim, shows to advantage in both numbers on the present very worthwhile disc. The reproduction is highly satisfactory.

Kastalsky: Ich Glaube ("I Believe"). One side, and **Aus der Abendliturgie** (from "The Evening Prayer"). Don Cossack Choir directed by Serge Jaroff. (Sung in Russian.) 1-12" disc (C-7355M). \$1.25.

A typical Don Cossack record that should appeal to those who find the singing of this unusual group attractive. Judging from the popularity of their concerts this disc should have a very wide sale.

VOCAL



Favorite Negro Spirituals. Hampton Institute Quartet. 5-10" discs (MU-230 to MU-234) in album. Musicraft Album No. 35. \$5.

Goin' to Shout All Over God's Heav'n. One side, and *Reign, Massa Jesus, Reign.* (MU-230).

Little David, Play on Your Harp. One side, and *In Bright Mansions Above.* (MU-231).

Ezekiel Saw de Wheel. One side, and *Mary an' Martha Jes' Gone 'Long.* (MU-232).

I Want to Be Ready. One side, and *Ole-Time Religion.* (MU-233).

De Ole Ark a-Moverin' Along. One side, and *Want to Go to Heaven When I Die.* (MU-234).

Of the hundreds of recordings of Negro Spirituals that we have heard in the last twenty-five years we would choose the present group by the Hampton Institute Quartet as the most satisfactory. Spirituals lose much of their true character when they are sung by a single voice, and their subtle harmonies are often lost in the volume of a large choir. It would seem to us therefore that a male quartet is the ideal ensemble to exemplify them. The present quartet, with a tradition dating back to Civil War days, presents this music in the spirit of the devout southern Negro, omitting the rough and coarse which has no place in it, and yet not refining or embellishing it with any concert hall tricks. These songs are from the heart of the Negro in humble simplicity and as such the Hampton Institute Quartet render them for us on these discs. As the reproduction is excellent, and the record surfaces particularly quiet, we can recommend this album to all those who are interested in this music.

Dvorák: Songs My Mother Taught Me, Op. 55, No. 4. One side, and **Bridge: Love Went A-Riding.** Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 1-10" disc (V-2009). \$1.50.

We suppose that Miss Flagstad's American audiences demand a song or two in English and so Victor offers this disc to her many admirers among those interested in recorded music. As far as we are concerned, we feel that Miss Flagstad might very well devote her efforts to music that is more suitable to her artistic style.

Dvorák-Fisher: Goin' Home (adapted to Dvorák's "Largo"). Lawrence Tibbett (baritone) with orchestra conducted by Alexander Smallens. One side, and **The Bailiff's Daughter** (Old English Ballad). Lawrence Tibbett (baritone) with piano accompaniment by Stewart Wille. 1-12" disc (V-15549). \$2.

Probably *Goin' Home* will be the selection that will sell this record, but we found the lovely English ballad on the reverse side much more interesting to us. Tibbett gives an excellent rendition of it, and we bespeak for it an attentive hearing by all those interested in music of this class.

Donizetti: Lucia di Lammermoor, Act III—"Fra poco a me ricovero." One side, and **Puccini: Manon Lescaut, Act I—"Donna non vida mai."** Galliano Masini (tenor) with orchestra. (Sung in Italian.) 1-10" disc (C-17159D). \$1.

It has been many a long day since we have heard an operatic tenor with the true lyric quality that Masini displays in his superb renditions of these melodious arias. One cannot help recalling Caruso during his first years in America. Perhaps this statement is somewhat strong, but it came to our mind immediately as we listened to this disc.

Hahn: L'Heure Exquise—Melodie. One side, and **Hahn: Cimetiere de Campagne**—Melodie. Ninon Vallin (soprano) with piano accompaniment by Pierre Darck. (Sung in French.) 1-10" disc (C-17160D). \$1.

Two lovely little songs by the contemporary French composer Reynaldo Hahn—light but mighty pleasing, and as sung in Miss Vallin's impeccable style, they become artistic gems in miniature. Reproduction of the best is an added feature.

Grieg: En Svane (A Swan), Op. 25, No. 2, and Jordan: Horer du (Listen). (Both sung in Norwegian.) One side, and **Jordan: Drick! (Drinking Song).** (Sung in Swedish.) Lauritz Melchior (tenor) with piano accompaniment by Ignace Straszewski. 1-10" disc (V-2007). \$1.50.

Three strikingly attractive Scandinavian songs, that will be new to most of us, sung by the great Melchior in his best manner. A disc not to be passed by without a hearing. Reproduction—excellent.

PIANO



Beethoven: Sonata in F minor, Op. 57, No. 23 ("Appassionata"). Rudolf Serkin (piano). 3-12" discs (V-15536 to V-15538) in album. Victor Set M-583. \$6.50.

Mr. Serkin gives a very satisfactory performance of this famous sonata, but of the many recorded versions that are available, there are at least two that we would prefer to his. If we were adding this work to our library, we would certainly choose either the Schnabel or Gieseking recordings, with our very personal preference for Schnabel. Serkin has appeared on records many times in combination with other artists, but this is the first set that he has made alone, and we cannot understand why he would choose for his debut a work that has been so satisfactorily recorded by at least two outstanding pianists—one would think that Victor would have given him a hint that some other selection would have had a better chance of success.

Chopin: Sonata No. 2 in B flat minor, Op. 35. Five sides, and **Chopin Mazurka: No. 6 in A minor, Op. 7, No. 2.** Edward Kilenyi (piano). 3-12" discs (C-69669D to C-69671D) in album. Columbia Set M-378. \$5.

Of the many recordings of this so-called "Funeral March" sonata, the only other version which is readily available is the early Victor set played by Rachmaninoff. We prefer the present version, if for no other reason than that the Victor set consists of seven sides of four 10-inch records, and we certainly hate to have our music disturbed by any more breaks than are absolutely necessary. Also we find Kilenyi an ideal interpreter of Chopin who has the benefit of the best of modern reproduction. As we consider the present album, we feel that it may be recommended with substantial praise.

Liszt: Valse Oubliée No. 1 ("The Forgotten Waltz"). One side, and **Liszt: Consolation No. 3 in D flat major.** Emil Sauer (piano). 1-12" disc (C-69688D). \$1.50.

Emil Sauer, one of the few remaining students of Liszt, plays these tuneful pieces in the tradition of the master. They make very easy listening and should gain a wide appeal among those who enjoy melodious piano music. Horowitz and Barer have each made recordings of the *Valse Oubliée*; we mention this for those who do not wish to duplicate selections which they already have in their libraries.

Song of the Volga Boatmen (Russian Folk Song)—arr. by Kelberine. One side, and **Deep River** (American Negro Melody)—arr. by Kelberine, Jeanne Behrend and Alexander Kelberine (piano duo). 1-10" disc (V-1999). \$1.50.

Mr. Kelberine has provided two unusual arrangements of these well-known pieces which may appeal to some, but which leave us entirely cold. We rather feel that the very nature of these pieces make them unsuitable for two-piano arrangements. Of the two, we prefer the *Song of the Volga Boatmen*.

OPERA



"From the Opera." Richard Crooks (tenor) with orchestra conducted by Wilfred Pelletier. 3-12" discs (V-15542 to V-15544) in album. Victor Set M-585. \$6.50.

Gounod: Faust, Act III—Salut! demeure. One side, and **Gounod: Romeo et Juliette, Act II—Ah! leve-toi soleil!** (Romeo's Cavatina). (V-15542).

Massenet: Manon, Act III—Ah! fuyez, douce image! One side, and **Lalo: Le Roi d'Ys, Act III—Vainement, ma bien aimée (Aubade).** (V-15543).

Bizet: I Pescatori di Perle, Act I—Mi par d'udir ancora. One side, and **Cilea: L'Arlesiana—Lamento di Federico.** (V-15544).

With this collection of discs, one may have at his command a concert by Richard Crooks entirely composed of operatic arias for which this great American tenor is famous. If one chooses, he may purchase the records separately at \$2 each. Two important added features of this set are the superb orchestral accompaniments supplied by a full orchestra under the distinguished direction of Wilfred Pelletier of the Metropolitan, and the splendid booklet that is supplied with the texts of the arias accompanied by an adequate English translation of each.

VIOLIN



Brahms-Joachim: Hungarian Dance No. 1 in G minor. One side, and **Brahms-Joachim: Hungarian Dance No. 17 in F sharp minor.** Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-10" disc (V-2010). \$1.50.

An ideal violin record played with fine spirit and recorded in the best modern manner. If charming little violin discs appeal to you, don't miss this one.

VIOLONCELLO



Cui: Orientale, Op. 50, No. 9 (from "Kaleidoscope"). One side, and **Albeniz—arr. Kreisler: Tango, Op. 165, No. 2.** Emanuel Feuermann (violoncello) with piano accompaniment by Gerald Moore. 1-10" disc (C-17158D). \$1.

We admit that many violoncello solos are pretty dull going but we are sure that you will find these two lovely melodies anything but dry. Feuermann gives sterling performances, and the reproduction is very fine indeed. We enjoyed this little disc so much that we played it over several times without stopping. We rather believe that you will find it attractive also.

ORGAN



Lehar: Die Lustige Witwe ("Merry Widow")—**Selection.** One side, and **Kalman: The Gypsy Princess—Selection.** Sidney Torch (organ) in Gaumont State Cinema, Kilburn, England. 1-12" disc (C-7356M). \$1.25.

Movie music in the grand manner by a supreme artist in that field. We got quite a kick from this disc, perhaps you will too. Regardless of one's musical tastes, one cannot help marveling at the fidelity of the reproduction. Would you like to bring a movie organ into your living room?—or perhaps you wouldn't?

BAND



Sousa: Semper Fidelis—March. One side, and **Rauski: La Regiment de Sambre et Meuse.** Band of H. M. Grenadier Guards conducted by Major George Miller. 1-10" disc (C-424M). 75c.

One of the world's greatest military bands presents superb recordings of two popular marches—higher fidelity recording with a bang!

MISCELLANEOUS



The Voice of Poetry, Volume I (An Anthology of Recorded Verse). Edith Evans (recitation). 6-10" discs (C-17151D to C-17156D) in album. Columbia Set M-375. \$6.

Shakespeare: To me, fair friend and **Jonson: To Celia.** One side, and **Wordsworth: A slumber did my spirit seal** and **Keats: La Belle Dame sans Merci.** (C-17151D).

Blake: The Tiger and **Clough: Say not the struggle naught availeth** and **Byron: She walks in beauty.** One side, and **Wordsworth: Upon Westminster Bridge** and **Scott: Allan-a-Dale.** (C-17152D).

Shakespeare: Let me not to the marriage of true minds, and **When to the sessions of sweet silent thought** and **Fear no more the heat of the sun.** One side, and **Wordsworth: The Reaper** and **Tennyson: Sweet and Low** and **Herrick: A Child's Grace.** (C-17153D).

Masefield: Tewkesbury Road and **Chesterton: The Donkey** and **Hardy: Weathers.** One side, and **de la Mare: Nicholas Nye** and **Binyon: The Shyness of Beauty.** (C-17154D).

Masefield: Cargoes and **Bottomley: The Ploughman** and **Nichols: Summer Morning.** One side, and **Davies: The Kingfisher** and **de la Mare: The Song of Enchantment** and **Carroll: You are old, Father William.** (C-17155D).

Chesterton: The Rolling English Road and **Church: The Shop Girl.** One side, and **Noyes: The Elfin Artist** and **Davies: The Moon.** (C-17156D).

For a review of this set of records, see the editorial on page 1 of this issue.

Sherwood: "Abe Lincoln in Illinois" (excerpts from the play). Raymond Massey (recitation). 3-12" discs (V-36230 to V-36232) in album. Victor Set M-591. \$3.50.

Scenes: Lincoln's Proposal to Ann Rutledge. One side, and **Lincoln's Law Office.** (V-36230).

Lincoln's Prayer. One side, and **Lincoln's Reply to Stephen A. Douglas.** (V-36231).

Lincoln's Reply to Stephen A. Douglas (continued). One side, and **Lincoln's Farewell to Springfield.** (V-36232).

For a review of this set of records, see the editorial on page 1 of this issue.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SOME twenty years ago Professor Carl E. Seashore of the University of Iowa conceived and had made a series of phonograph records for the measuring of musical talents. These records have been used in numerous schools all over the world during the intervening time. Recently Professor Seashore with the assistance of Don Lewis and Joseph G. Saetveit has thoroughly revised his system of measurements and had a new series of recordings made. The new records have just been released by Victor in album form under the title *Seashore Measures of Musical Talents*. This album contains six 12-inch records, and with each set is included a manual of instructions and 200 test blanks. Price \$9 (postpaid within U. S. A.). Individual records are \$1.50 each. Extra copies of the manual are 50c each. Additional test blanks are 40c for 200.

When the sample set reached the studio, your editor carefully wrapped it up and took it home, wishing to compare the musical talents of his wife and children, and was very embarrassed when it was insisted that his talents also should be measured. Of course, all must realize that Professor Seashore's method does not measure one's knowledge of musical history or the vast information one may have of recorded music. It also does not measure one's training or achievement in music. It only measures one's ability to detect variance in pitch, degrees of loudness, time, and timbre; and in addition it measures one's sense of rhythm and one's tonal memory. In the test, your editor did very well in everything except the loudness and the time tests. He just couldn't distinguish which tones were louder when there was an infinitesimal difference in intensity or the difference in the length of a note if it were only the difference of a split-

second. In any case your editor never had any desire to be a great musician.

Included in this set of records are two series of tests. Series "A" is designed for group testing of average students, and Series "B" is for testing musical groups or individuals, as in the selection for musical organizations, admission to music schools, or in the search for causes of failure in music. Both series cover exactly the same ground but the "B" series is more difficult and a par for the individual to be tested may be ascertained with the recordings in this series. In schools the first test is usually made in the fifth grade, since this is the first age at which group measurements can be made satisfactorily. Also, that age is early enough for the making of serious arrangements about formal music education. They may then be repeated in the eighth grade, just before the great sorting of children into vocations for practical life and elective courses in the high school. Beyond this they may be used at any age and for a great variety of purposes, many of which are indicated in the very excellent manual of instructions.

The most important feature of Professor Seashore's method is the ease with which these tests may be made—any intelligent person after spending fifteen or twenty minutes with these records and the manual should be able to conduct a fairly successful test. In view of this fact, we rather believe that the use of these records will be broadened beyond the school field to include musical organizations and individuals who may be interested in measuring the talents of members of their families or friends.

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SPECIAL ANNOUNCEMENT! The new complete Columbia record catalogue, which so

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many of us have been anxiously awaiting for several months, is now available. We feel that it was well worth waiting for. It is nicely printed and within its 240 pages are listed all of the Columbia records that are or will be available through November 1939. The records are carefully cross-indexed and with its aid the number of any record should be very easily and quickly found. The price of this catalogue is 25c (postpaid throughout the world).

ORCHESTRA



Schubert: Symphony No. 9 in C major. London Symphony Orchestra conducted by Bruno Walter. 6-12" discs (V-12498 to V-12503) in album. Victor Set M-602. \$9.

There is no question about this being the most desirable version of this important work. It completely overshadows the earlier recordings by Adrian Boult, Hamilton Harty, and Leo Blech. Bruno Walter, one of the greatest of living conductors, is ideally suited to direct this work, and the English recorders have spared no pains in seeing that it is faithfully recorded. Many music lovers have been waiting for a satisfactory recording of this symphony, not feeling that the earlier ones were in any way adequate, and it is a pleasure to inform them that they need wait no longer.

There is considerable confusion in the numbering of this work. The published score bears the inscription "Schubert Symphonie VII," and it usually appears on concert programs under that number. However, it is the last symphony Schubert wrote, being completed in 1828, six years after the last notes of the "Unfinished" were placed on paper. The "Unfinished" is, of course, No. 8. The Seventh is in E major, and was completed by Schubert in August 1821. We mention this because the Adrian Boult recording, which still remains in the Victor catalogue, is listed there as No. 7.

Smith—trans. McDonald: **Miniature Suite.** Three sides, and **Boyce: The Power of Music—Overture.** Arthur Fiedler's Sinfonietta. 2-10" discs (V-4434 and V-4444) in album. Victor Set M-609. \$2.50.

John Christopher Smith (1712-1795) was the son of an old college friend of the great Handel. Handel financed the young man's musical education and later Smith became his copyist and amanuensis, and when he became blind in the last years of his life, Smith devoted his entire time to him. After Handel's death Smith enjoyed quite a reputation in musical circles especially for his operas which gained wide popularity. Today he is practically forgotten. The manuscripts upon which the present suite is based were found in the British Museum by the American composer Dr. Harl McDonald. They

were little more than sketches, and Dr. McDonald filled in the harmonies and completed the bass parts making this pleasing little suite. Dr. McDonald has done his work so well, and held so close to the spirit of the times, that one might very easily think that the great Handel had made the orchestration himself. The fourth side of this pair of discs contains a charming little piece by the English composer William Boyce, which will be new to most of us, we are sure. We don't recall ever having heard it before. Those who are fascinated by music of another day will find this modestly priced little album most attractive. Both selections are splendidly played and faithfully recorded.

American Music for Orchestra. Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. 4-12" discs (V-15656 to V-15659) in album. Victor Set M-608. \$8.

Chadwick: Jubilee (No. 1 from "Symphonic Sketches" Suite). (V-15656)

MacDowell: Dirge (From Suite No. 2, "Indian," Op. 48). (V-15657)

Paine: Prelude to "Oedipus Tyrannus," Op. 35. (V-15658)

Kennan: Night Soliloquy. One side, and **Griffes: The White Peacock.** (V-15659)

Now that we have two American conductors avowedly determined to give us American music—Barlow leading the way for Columbia, and Hansen for Victor—we have high hopes for a fruition of the good omens that have been appearing on the horizon and presaging, with ever greater frequency, a heaven-gift of a really representative recorded collection of American music. It is estimated that today there are over 1600 American composers working hard and often brilliantly. Really, the amount of American music being produced today is amazing. . . . For the past five years there has been a W. P. A. project working and adding American music to the thousands of scores in the Fleisher collection at the Philadelphia Public Library. Some several hundred scores (complete with parts) have already been added to this collection, so that it is now (because of the inclusion of parts with all scores) one of the three or four most valuable music libraries in the entire world. If anyone will take the trouble to visit this collection and look at some of the scores we think he will realize that the best American music is the equal of any being written today, and there is, by any odds, a most bounteous harvest for the recording companies to begin reaping in earnest.

The present album is rather a reflection of Hansen's personal predilections. The Chadwick and Paine pieces will no doubt find a grateful audience and be deservedly popular, for they are both attractive. None of this is particularly original music; the Griffes stemming from Debussy and the Chadwick *Jubilee* being a definite type composition rather than a work of much inspiration. The MacDowell *Dirge* is a very moving experience, though it is so

very similar to the Funeral March from *Götterdämmerung*. The Kent Kennon *Night Soliloquy* for flute and strings is a lovely little thing; coupled with the *White Peacock* of Griffes, this makes a record well worth owning. Hansen's version of this latter is a more subdued performance than the recent Barlow recording and gives greater attention to detail, but we feel the Barlow version definitely superior.

Here is an oddity: the Paine Overture to *Oedipus Tyrannus*, which we suppose Mahler never knew, is remarkably similar to the latter's Second Symphony; it is a very fine composition of its type.

Mozart: Divertimento No. 10 in F major, for Strings and Two Horns, K247. The Philadelphia Orchestra conducted by Eugene Ormandy. 2-10" and 1-12" discs (V-2014, V-2015, V-15639) in album. Victor Set M-603. \$5.50.

Eugene Ormandy is always at home with Mozart, and with the unexcelled string section of the Philadelphia Orchestra and two horns, he presents upon these discs as pleasing a work as one will come across in many a long day. As we know of no other recording of this Mozart music, we may state that the repertory of recorded music is greatly enriched by the addition of this splendid recording. The present work dates from 1776, and was written at Salzburg for the Countess Antonia Lodron, when the composer was but twenty years old. To write such finished music at such an early age is certainly a sign of genius, for as one listens to these records, he cannot help feeling that he is listening to the work of a master craftsman.

Williams: Greensleeves—Fantasia. One side, and **Foulds: Keltic Lament.** The Jacques Orchestra conducted by Reginald Jacques. 1-12" disc (C-69735D). \$1.50.

Of particular interest on this disc is Vaughan Williams' arrangement of the lovely old English folksong *Greensleeves*, which probably dates from the time of Henry VIII and is mentioned by Shakespeare in his *The Merry Wives of Windsor*. The *Keltic Lament* will probably introduce to many of us the contemporary English composer, John Herbert Foulds, from whose best known work, *Keltic Suite*, this fragment is very likely taken. The Jacques Orchestra specializes in just such music as will be found on this record, and presents it in a most pleasing manner. The reproduction is of the best.

Rossini: William Tell Overture. NBC Symphony Orchestra conducted by Arturo Toscanini. 2-10" discs (V-2020 and V-2021) in album. Victor Set M-605. \$3.50.

We don't know why Toscanini chose to record the *William Tell Overture*; perhaps he felt that his recording would settle the matter for all time—and as we listen to these discs, if that was his thought, we are rather bound to agree with him. If you wish a recording of this musical "war horse,"

here it is, and our blessings on you, for you could not get a better one. The four parts of this work each fit nicely on a side of these two ten inch records.

Goldmark: Rustic Wedding Symphony, Op. 26.

Columbia Broadcasting Symphony conducted by Howard Barlow. 5-12" discs (C-69722D to C-69726D) in album. Columbia Set M-385. \$7.50.

This homely suite, for this work is a suite and is in no sense a symphony, contains much music that most anyone can enjoy. It is easy, gay, and in some parts thoroughly charming. We have had other recordings of this work, but there is no question about the present one being much superior to any that have gone before. Barlow does an excellent job, and he has the great advantage of the best of modern recording.

Ivanovici — orchestrated by Waldeufel: Danube Waves—Waltz. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12510). \$1.50.

Not to be confused with Strauss' *Blue Danube*, but a most popular waltz in its own right. The Boston "Pops" gives it a performance that we think could hardly be bettered. Superb recording makes this a record that may be strongly recommended.

Wagner: Das Rheingold—Entrance of the Gods into Valhalla and The Rainbow Bridge, Scene 4. Victor Symphony Orchestra. 1-12" disc (V-36234). \$1.

Victor's new recording of this greatly loved music is a grand bargain at its modest price. No one will quarrel with the fine performance or the excellent reproduction. A disc not to be missed.

Bohm—arr. Benedict: Still as the Night. One side, and **Heykens: Serenade (Ständchen).** Marek Weber and his orchestra. 1-10" disc (V-26360). 75c.

Melodious music in the usual Marek Weber manner—skillfully played and faithfully recorded. A little disc that anyone may enjoy.

Brahms: Symphony No. 1 in C minor, Op. 68.

London Symphony Orchestra conducted by Felix Weingartner. 5-12" discs (C-69704 to C-69708D) in album. Columbia Set M-383. \$7.50.

As we consider this recording, we immediately think of the others that are available. When we do this, Stokowski's brilliant recording with the Philadelphia Orchestra stands out in bold relief. We have heard it so often that perhaps we feel that that is the way Brahms' First should sound, and so our judgment in this case may not be of any real value. However, Stokowski's version gives us a dozen thrills to Weingartner's one, and so we would choose it for our own library. It will doubtless be argued, and not without justification, that Weingartner plays this symphony as Brahms would have it played, and Stokowski plays it as Stokowski would

have it played. Be that as it may, we prefer it as Stokowski plays it. Very likely all this will mean very little to our readers, but as most every dealer will stock both versions it is not a very difficult matter to compare them and make one's own choice.

CHAMBER MUSIC



Bach: Sonata No. 3 in G minor. Ernst Victor Wolff (harpsichord) and Janos Scholz (viola da gamba). 2-12" discs (C-69720 and C-69721D) in album. Columbia Set X-147. \$3.50.

Those discerning music lovers who added the recordings of the first two of this set of three Bach sonatas for clavier (harpsichord) and viola da gamba to their collections will be very happy to learn that the third and last is now available. No. 1 was released in October 1938 and No. 2 in January 1939. In announcing the first in this series of recordings, Columbia gave some interesting information. For those who missed it in our review of the first sonata which appeared in our issue of October 1938, we will print it again:

"It was the good fortune of Columbia to have two such sympathetic artists as Ernst Victor Wolff and Jonas Scholz make the recording since both are enthusiastically interested in old instruments and the music written for them. . . . Ernst Victor Wolff needs no introduction to Columbia record buyers. . . . Janos Scholz, the fine 'cellist of the internationally regarded Roth String Quartet, is also a masterful player of the viola da gamba. For this recording, Mr. Scholz was fortunate in securing from the Wurlitzer Collection, the use of a viola da gamba made by Jacobus Stainer in Cremona, Italy, in 1669, it being an instrument of great beauty with its gracefully carved neck. The viola da gamba is a viol closely corresponding to the modern 'cello in compass, but having six strings and a fretted fingerboard."

Carrillo: Preludio a Cristobal Colon. Thirteenth Sound Ensemble of Havana directed by Angel Reyes. 1-12" disc (C-7357M). \$1.25.

This recording was originally issued by Columbia in May 1930 under the number C-50216D, and created quite a stir at that time. It was dropped from the catalogue and is now being re-issued. It demonstrates the work of the Mexican composer, Julian Carrillo, who has for some forty years been experimenting with what he is pleased to call the "System of the Thirteenth Sound" by which he means to signify his intention of breaking down the existing twelve-note scale system of intervals, and the chords built upon it, and substituting for it a greatly extended system built entirely on sub-divisions up to the sixteenth. On the basis of sixteenth-tones, Carrillo has succeeded in increasing to ninety-six the twelve sounds of the octave, twelve more sounds than those that the piano has in seven octaves.

This may all sound quite involved, but to those persons who are interested in the technical develop-

ment of musical sounds, this unusual disc will hold a keen interest.

The form of *Preludio a Cristobal Colon* is not complex. The different subjects may easily be distinguished and their variations followed. The score calls for: harp-zithera, octavina, violoncello, trumpet, horn, and soprano voice.

Mozart: Divertimento No. 17 in D major, K334. Lener String Quartet with Aubrey and Dennis Brain (horns). 5-12" discs (C-69694D to C-69698D) in album. Columbia Set M-379. \$7.50.

We don't recall ever having heard this work in its entirety, although there are uncountable recordings of the famous minuet which makes up its third movement. Such works were usually written for some social affair and were quite often played out-of-doors, thus the reason for the wind instruments. In other words, they were conceived as background music for a social gathering, and in that capacity they are ideal, but in a concert hall it seems as if they would never end. We would suggest that these records be played with ample pause between the movements, or when one is entertaining some guests at tea. The Leners and the Brain brothers turn in a very satisfactory performance, and the reproduction is of the best.

Hindemith: Trauermusik (Funeral Music). Paul Hindemith (viola) with string orchestra conducted by Bruno Reibold. 1-12" disc (V-15643). \$2.

This solemn disc contains most beautiful music that will be new to many of our readers. Paul Hindemith composed this little suite to commemorate the death of George V, a sovereign for whom he had the greatest respect and admiration. Hindemith seems to pour out his very soul in the performance recorded on this disc, thus producing a recording that should touch the hearts of music lovers everywhere. The reproduction is superb.

Beethoven: Trio No. 2 in G major, Op. 9, No. 1. The Pasquier Trio. 3-12" discs (C-69714D to C-69716D) in album. Columbia Set M-384. \$5.

A search fails to reveal another available recording of this trio. This work, within its limited scope, shows a breadth that eventually developed more fully in the famous symphonies. Students of Beethoven should not neglect his trios—he thought very well of them himself, and several Beethoven authorities place them before the quartets in importance. The Pasquier Trio gives a satisfactory performance, and the reproduction is fully up to present-day standards.

Beethoven: Septet in E flat major, Op. 20. B. B. C. Instrumental Septet. 5-12" discs (V-12450 to V-12454) in album. Victor Set M-571. \$7.50.

Of the several recordings that have been made of this work, the present one is definitely the best. The work itself is not great Beethoven, but it does make very pleasant listening and has always had a reasonably wide popularity. The reproduction of the present version is excellent.

VOCAL



Early Cantatas and Songs. Isabel French (soprano) and Hugues Cuenod (tenor) with Claude Jean Chaisson (harpsichord) and small chamber orchestra. 3-10" and 2-12" discs (TE-11 to TE-15) in album. Technichord Set T-2. \$5.75.

Schütz: Cantata — "Ich werde nicht sterben." Hugues Cuenod (tenor) and Orchestra. Three sides, and **Telemann: "Liebe, Liebe"** (Aria from an unidentified opera). Isabel French (soprano) with harpsichord and violoncello. (TE-11 and TE-12)

Monteverdi: Aria—"Sento un certo non so che" (from the opera "L'Incoronazione di Poppea"). Isabel French (soprano) with harpsichord and violoncello. One side, and **Pavane—"Belle qui tient ma vie"** (from "L'Orchésographie" of Arbeau—Author unknown). Isabel French (soprano) with harpsichord. (TE-13)

Rameau: Cantata—L'Impatience. Hugues Cuenod (tenor) with harpsichord and cello. Three sides, and **Arne: "Oh, the Transport of Possessing"** (from the opera "Suleiman and Zaide"). Isabel French (soprano) and Hugues Cuenod (tenor) with harpsichord and orchestra. (TE-14 and TE-15)

A whole book might very easily be written about this unusual album of records. Space limits do not permit us to more than mention the composers included, and give a brief word or two about the artists who have made these charming discs available. Music lovers, who are interested in the music of another age, will welcome this opportunity of listening to these fine examples of the following 16th, 17th and early 18th century composers: Heinrich Schütz (1585-1672), Georg Philipp Telemann (1681-1767), Claudio Monteverdi (1567-1643), Thoinot Arbeau (1519-1595?), Jean Philippe Rameau (1683-1764), and Dr. Thomas Arne (1710-1778).

Among the artists who appear on these discs, special mention should be made of the two singers, Isabel French (soprano) and Hugues Cuenod (tenor), and of the harpsichordist, Claude Jean Chaisson. Madame French is a member of the faculty of the New England Conservatory and is well-known for her authoritative interpretations of songs of the early composers. She has a very pleasing voice of good quality and ample power, and her renditions on these discs will, we are quite sure, be highly satisfactory to students of music of this period. Hugues Cuenod has sung as solo tenor for Mlle. Nadia Boulanger for several years, touring with her and performing the vast repertory which Mlle. Boulanger has brought, much of it for the first time, to this country. M. Cuenod has a fine tenor voice of excellent quality, and seems entirely at home with the music that he presents in this album. A special word of praise should be given Claude Jean

Chaisson for the highly artistic accompaniments which he supplies for both of the singers mentioned above. In some cases we were just as fascinated with the accompaniments as we were with the solos.

Technichord is to be congratulated upon the high fidelity of its recordings. They are simply grand, and the fine, smooth surfaces of its discs compare favorably with those of the larger manufacturers. If music of this character appeals to you, you need have no hesitancy in ordering this set of records.

Liszt: Selected Songs. Ernst Wolff (baritone) accompanying himself at the piano (sung in German). 2-12" discs (C-69732 and C-69733D). Columbia Set X-148. \$3.50.

Freudvoll und leidvoll (Goethe) and **Es muss ein Wunderbares sein** (von Redwitz). One side, and **Über allen Gipfeln ist ruh'** (Goethe) and **Wie singt die Lerche schön.** (C-69732D)

Im Rhein, im schönen Strome (Heine) and **Morgen steh' ich auf und frage** (Heine). One side, and **Der du von dem Himmel bist** (Goethe) and **Anfangs wollt' ich fast verzagen** (Heine). (C-69733D)

This group of Liszt songs, all but two of which are new to the wax, should prove a welcome offering. They are all sung with consistent finesse, and while the Lieder fan, well-known for his exacting requirements, may find things to cavil about, such as an occasional uncertainty of pitch or attack, the general quality of the performances is good.

Es muss ein Wunderbares sein and *Im Rhein, im schön Rhein*, have been recorded before, the former several times.

These Columbia surfaces are particularly smooth and the recording is very fine.

Lily Pons in Song. Lily Pons (soprano) with orchestra conducted by Andre Kostelanetz, piano accompaniments by Frank LaForge, and Flute obligato by Frances Blaisdell. 3-10" discs and 1-12" disc (V-1905, V-1918, V-1997 and V-15610) in album. Victor Set M-599. \$6.50.

Benedict: La Capinera (The Wren). One side, and **Debussy: Green** (No. 5 from "Ariettes Oubliées") and **Mandoline.** (V-1905)

Liszt: Comment disaient-ils? One side, and **Hue: A des oiseaux** and **Liadow: Une Tabatière à musique** (Musical Snuff Box). (V-1918)

Fauré: Les Roses d'Espagne, Op. 39, No. 4. One side, and **Delibes: Les Filles de Cadix.** (V-1997)

Strauss: Le Beau Danube Bleu (The Blue Danube). One side, and **Dell'Acqua: Villanelle.** (V-15610)

Miss Pons has just renewed her contract with Victor, and to celebrate the event, Victor presents an album of her most popular songs, or rather songs that are most popular with her concert and radio audiences. Miss Pons' fans, and they are numerous indeed, will certainly want one or two of these rec-

ords if they cannot afford the whole album, and fortunately they may be purchased separately. The 10-inch discs are \$1.50 each and the 12-inch disc (V-15610) is \$2.

Miss Pons' fine renditions of these songs are too well-known to need comment; it only remains to state that they are recorded with rare fidelity.

Early American Ballads collected and arranged by John Jacob Niles. John Jacob Niles (Mountaineer Tenor) with Dulcimer accompaniment. 4-10" discs (V-2016 to V-2019) in album. Victor Set M-604. \$6.50.

The Gypsy Laddie (Child Ballad No. 200). One side, and *My Little Mohee*. (V-2016)

I Wonder as I Wander Out Under the Sky. One side, and *Lulle Lullay* (The Country Carol). (V-2017)

The Seven Joys of Mary. (V-2018)

The Ballad of Barberry Ellen (Child Ballad No. 84). (V-2019)

The booklet for this album was written by Mr. Niles, and like the album itself, is one of the most interesting items we have come across in a long time. In spite of the scholarship of the leaflet, there is a living folk-quality feeling here, an intangible something which is far more attractive and less desiccated than Sandburg's album, or the somewhat esoteric, though vibrant, *Lead-Belly* album. Listen to *I Wonder as I Wander Out Under the Sky*; it is an eerie, nostalgic cry that is hauntingly beautiful. It seems a summation of generations of incomprehensible frustration. We think this will have by far the most general appeal of any of the American folk-albums so far issued. It gave us one of the most refreshing experiences we have had in a long while. Even the lilt of Niles' voice is refreshing. There is an aliveness to him which even the Old Harp Singers cannot quite match. It is a help, too, that the recording is not overamplified, as it was for Sandburg and *Lead-Belly*.

May we urge that you play these records once or twice with a hard needle before deciding that the singer's voice is dry and nasal; its delicate quality is somewhat swallowed by the scratch of new grooves.

Charpentier: A Mules (after "Impressions d'Italie"). Jean Planel (tenor) with women's chorus and orchestra conducted by the composer. One side, and **Charpentier: Les Chevaux de Bois** ("The Horses of Wood"). Jean Planel (tenor) with orchestra conducted by the composer. (Sung in French). 1-12" disc (C-69734D). \$1.50.

Charpentier's music, except for his opera *Louise*, is little known in America. His admirers will therefore probably welcome this disc containing two striking songs, although we, ourselves, could not become very enthusiastic about them. Jean Planel has a voice of pleasing quality and ample power, and sings both numbers with admirable spirit. Perhaps another playing or two may reveal more musical worth than was at first apparent. The reproduction is very good.

Woodforde-Finden: Four Indian Love Lyrics. Nelson Eddy (baritone) with orchestra. 2-10" discs (C-17161D and C-17162D) in album. Columbia Set X-150. \$2.50.

Temple Bells. One side, and *Less than the Dust*. (C-17161D)

Kashmire Song. One side, and *Till I Wake*. (C-17162D)

Nelson Eddy now appears under the Columbia label and for his first recordings for this company he offers the ever-popular *Four Indian Love Lyrics* of Amy Woodforde-Finden. Mr. Eddy's radio and concert audiences are familiar with his stirring renditions of these lovely songs, and we feel sure that they will be just as enthusiastic about his recordings of them.

Rossini: Tarantella Napoletana. One side, and **Respighi: Nebbie**. Donald Dickson (baritone) with orchestra conducted by Nat W. Finston. 1-10" disc (V-2024). \$1.50.

Victor presents this month the popular baritone, Donald Dickson, whose fame among radio listeners is tremendous. He turns in sterling performances of these Italian songs which should more than satisfy his thousands of admirers. The reproduction is top-notch.

Franz: Im Herbst (Autumn), **Op. 17, No. 2**. One side, and **Schubert: Im Abendrot** (Sunset Glow). Kirsten Flagstad (soprano) with piano accompaniment by Edwin McArthur. 1-12" disc (V-15645). \$2.

Many of Flagstad's admirers have heard her sing these lovely songs in her concerts and doubtless will wish to add this record to their collections. One could not ask for better renditions, and as the reproduction is of the best, this is a disc that can be recommended without reservations.

Bach: O! Word of God Most Holy (from Christian Science Hymnal). One side, **Hay-Dyson: From Sense to Soul** (from Christian Science Hymnal). Frederick Jagel (tenor) with accompaniment by Charles Paul on Hammond Electric Organ. 1-10" disc (V-2022). \$1.50.

Members of the Christian Science faith will welcome this splendidly recorded disc which has the approval of the Christian Science Board of Directors. Others may be attracted by Mr. Jagel's beautiful voice and the deep reverence of his renditions.

Bixio: Vivere. One side, and **Gianni-Fosco: Nostalgia**. Both selections from Appia film "Vivere." Tito Schipa (tenor) with chorus and orchestra conducted by Dino Olivieri. 1-10" disc (V-2023). \$1.50.

This one will have an appeal limited largely to those persons who may have seen the Italian film *Vivere*. Movie tunes no better or worse than the usual Hollywood product.

PIANO



Debussy: Preludes—Book II. Walter Gieseking (piano). 6–10" discs (C-17163D to C-17169D) in album. Columbia Set M-382. \$6.

Brouillards. One side, and *Feuilles mortes.* (C-17163D)

La puerta del vino. One side, and "Les fées son d'exquises danseuses." (C-17164D)

Bruyeres. One side, and "General Lavine"—*Eccentric.* (C-17165D)

La terrasse des audiences du clair de lune. One side, and *Ondine.* (C-17166D)

Hommage à S. Pickwick, Esq., P.P.M.P.C. One side, and *Canope.* (C-17167D)

Les tierces alternées. One side, and *Feux d'artifice.* (C-17168D)

Those of us who have cherished Gieseking's recording of Book I will certainly take his present recording of Book II to our hearts, for it surely deserves a place beside the former. Gieseking is, in our opinion, the greatest living interpreter of Debussy, and if we are ever called upon to prove it, we will certainly rely upon these recordings to clinch the argument. The best of modern reproduction makes this an album that may be recommended without reservation.

Fauré: Nocturne in A flat major, Op. 33, No. 3. One side, and **Poulenc: Mouvements Perpétuels.** Arthur Rubinstein (piano). 1–12" disc (V-15660). \$2.

Arthur Rubenstein presents two pieces from the modern French school that will appeal to the discerning in the realm of literature for the piano. His performances are superb, and the reproduction is of the best. Truly a connoisseur's item!

Levitzi: Valse in A major. One side, and **Levitzi: Arabesque Valsante.** Mischa Levitzki (piano). 1–10" disc (V-2008). \$1.50.

Graceful and pleasing little pieces for piano superbly presented by their composer. Here is a record not to be passed by without a hearing. Reproduction—excellent.

Busoni: Sonatina (Ad usum infantis). One and one-half sides, and **Mozart—arr. Busoni: Serenade (from "Don Giovanni").** Egon Petri (piano). 1–12" disc (C-69736D). \$1.50.

Ferruccio Busoni (1866-1924) is known mostly in this country as a piano virtuoso, and for his piano arrangements of the works of the old masters, especially Bach. However, Busoni was a profound composer in his own right, and while his works have largely appealed to a small group of ardent admirers, they are at last becoming known to intelligent music lovers everywhere. The present disc, recorded by one of Busoni's most famous pupils,

should do much to further his celebrity. The sonatina which Petri has chosen for this recording is an excellent example of Busoni's art—repeated playings will bring out a musical content that may not at first be evident. Here is a record that all serious music lovers should investigate diligently. The playing is superb and the reproduction excellent.

OPERA



Verdi: Simone Boccanegra—Ensemble from Act III—Recit: Plebe, Patris, and Aria: Piangi su vio. Lawrence Tibbett (baritone), Giovanni Martinelli (tenor), Rose Bampton (soprano), Leonard Warren (baritone), Roberts Nicholson (baritone) with members of Metropolitan Opera Chorus and Orchestra conducted by Wilfred Pelletier. One side, and **Verdi: Simone Boccanegra—Garden Scene Duet from Act II—Recit: Dinne alcum là non vedesti, and Aria: Figlia, tal nome palpita.** Rose Bampton (soprano) and Lawrence Tibbett (baritone) with orchestra conducted by Wilfred Pelletier. 1–12" disc (V-15642). \$2.

It has been a long time since we have had a recording of an ensemble from the Metropolitan Opera—old-timers will think of the various recordings of the sextet from *Lucia* and the quartet from *Rigoletto*, and perhaps they will remember that the former cost \$7 and the latter \$6, in which case they will certainly feel that they are getting more than their money's worth on the present disc. Verdi's *Simone Boccanegra* will probably open the Metropolitan season this year, which accounts for this recording. Lovers of opera in the grand manner will find this record packed full of thrills. The reproduction is marvelous.

Gershwin: Porgy and Bess Selections. Paul Robeson (basso). 2–10" discs (V-26358 and V-26359). 75c each.

A Woman is a Sometime Thing. One side, and *It Ain't Necessarily So.* (V-26358)

Lullaby ("Summertime and Livin' is Easy"). One side, and *It Takes a Long Pull to Get There.* (V-26359)

We have heard the music from Gershwin's *Porgy and Bess* on numerous occasions but we have not found any quite as satisfactory as the renditions Paul Robeson provides on these modest little discs. If you are a *Porgy and Bess* devotee, don't miss them.

Wagner: Das Rheingold—"Abendlich strahlt der Sonne Auge." One side, and **Wagner: Siegfried—"Auf wolkigen Höhen wohnen die Götter."** Hans Hermann Nissen (bass-baritone) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1–10" disc (V-DA4460). \$1.85.

Bits of Wagner by the very able German artist, Hans Hermann Nissen—nicely sung and splendidly recorded.

VIOLIN



Vitali—arr. Charlier: **Chaconne**. Jacques Thibaud (violin) with piano accompaniment by Tasso Janopoulos. 1-12" disc (V-15465). \$2.

An entirely satisfactory recording of this piece, popular with many violin virtuosos, was made a few years ago by Nathan Milstein for Columbia. We don't know that there is any particular choice between Milstein and Thibaud in this instance. If we had the Milstein version in our collection, we would be perfectly satisfied and certainly would not change it. The composer of this piece, Tommaso Antonio Vitali (1674-1711) is remembered today only because of the fame of this one composition.

CHORAL



Coral—arr. Christiansen: **Beautiful Saviour**. One side, and **Tschesnokoff: O Lord God**. Augustana Choir conducted by Henry Veld. 1-12" disc (V-15644). \$2.

We just can't get enthusiastic about this one. The Augustana Choir has a style of its own, which seems to be about halfway between that of a college glee club and a mixed choir of an evangelical church. We have no quarrel with either, but a mixture of them seems just about nothing to us. The soloist on the *Beautiful Saviour* side has an irritating waver in her voice, and as far as her enunciation is concerned, she might just as well have been singing in a foreign language—we couldn't understand a word.

ORGAN



Bach: **Toccatas and Fugues**. Carl Weinrich playing the "Praetorius" Organ at the Westminster Choir College, Princeton, N. J. 4-12" discs (MU-1116 to MU-1119) in album. Volume I—Musicraft Set No. 36. \$6.50.

Toccata and Fugue in D minor. (MU-1116)

Toccata and Fugue in F major. Three and one-half sides, and *Toccata in E major*. (MU-1117 and MU-1118)

Toccata and Fugue in E major. Two and one-half sides. (MU-1118 and MU-1119)

These are the first recordings to be made of the new organ which has recently been installed at the Westminster Choir College at Princeton. It was designed by G. Donald Harrison in collaboration with Carl Weinrich and may be considered a baroque organ in the strictest sense of the word, being designed along the lines of the early baroque organ as described by Michael Praetorius in his *Syntagma Musicum*. We understand that Mr. Weinrich had

in mind its adaptability for recording, and so this instrument is perhaps the first organ to be designed which took into account its suitability for making records. We are very enthusiastic about this album and we are sure that all students of the organ and all music lovers who appreciate fine organ recordings will welcome an opportunity of hearing the discs which it contains. Mr. Weinrich's ability as an organist is well-known to record collectors and any additional praise we might give him is superfluous.

HARPSICHORD



K. P. E. Bach: **Sonata in A minor** (No. 1 from The Württemberg Sonatas). Three sides, and **Handel: Fantasia in A minor** (No. 6 from The Third Collection (Lesson) for the Harpsichord). Yella Pessl (harpsichord). 2-12" discs (V-15460 and V-15461) in album. Victor Set M-606. \$4.50.

Here we have a small work from the enormous list of a great composer, a man who wrote over 700 compositions; a mighty musician overshadowed in the public eye of today by a titanic father. We might add that it is a very attractive piece, and that this little present from the off-the-beaten-track repertoire doesn't lose a whit of its charm after several hearings. We think no one will ever regret adding it to his library.

The father's influence is apparent, but the style is definitely the homophonic creation of the son. The Sonata is genuinely interesting. The recording is superb. Miss Pessl deserves a sincere vote of thanks.

MISCELLANEOUS



di Capua—arr. Thöni: **O Sole Mio**. One side, and **Vergine**—arr. Thöni: **Viene sul mar!** Maurice Thöni (accordion). 1-10" disc (C-425M). 75c.

Zanardini-Denza—arr. Thöni: **Funiculi-Funicula**. One side, and **de Curtis**—arr. Thöni: **Torno a surriento**. Maurice Thöni (accordion). 1-10" disc (C-426M). 75c.

Maurice Thöni, appearing in the Swiss Village, was one of the sensations of the New York World's Fair. These recordings will show that he is probably without a peer in his field of music. If you are interested in the accordion, don't miss this pair of records.

Wesley-Mendelssohn: **Hark! the Herald Angels Sing**. One side, and **Mohr-Gruber: Silent Night**. Joe Green (chimes). 1-10" disc (V-26361). 75c.

Every Christmas numerous persons are looking for new records of chimes—if you will be one of them, make a note of this record number, and place your order in ample time, for there are never enough of them a few days before the holidays.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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SO many new releases are available this month that we will have to limit our editorial to a Christmas Greeting, and a wish that each of our readers will get just the records he desires for Christmas—no duplicates. And while we are on that subject, we might mention that most dealers have prepared Christmas Gift Certificates this year. By using them you may rest assured that the records you wish to give will exactly suit the recipient, or they will be the ones he chooses himself. The method is very simple; you send your dealer a list of the persons to whom you wish to give records with the amount you wish to give each person, and the dealer will send to you Christmas Gift Certificates made out to the person named in the amount mentioned. These you will send to your friends, they in turn will take them to the dealer and select just the items they want most. It is all very simple. The plan was used by a number of dealers last year and it worked out very well.

ORCHESTRA



R. Strauss: *Ein Heldenleben*, Op. 40 (Tone Poem).

The Philadelphia Orchestra conducted by Eugene Ormandy. 5-12" discs (V-15661 to V-15665) in album. Victor Set M-610. \$10.

Undoubtedly this album will rate with the outstanding recordings of 1939. A modern version of this great tone poem has been asked for by music lovers time and time again. The only other recording available was made many years ago by the New York Philharmonic under Willem Mengelberg. It was considered very fine in its day, but if one will take the trouble to compare it with the present set, the advancement that has been made in the art of recording is abundantly evident.

Ormandy is well suited to the playing of such brilliant works as *Ein Heldenleben* and his fine artistic qualities shine throughout the entire work. He has the great Philadelphia Orchestra thoroughly under control at all times and we don't know when this fine organization has sounded better than it does in this superb recording.

Many musicians feel that *Ein Heldenleben* is Richard Strauss' greatest composition, and we would not be surprised if the present recorded version of this work added many converts to their number.

Rediscovered Music of Johann Strauss. Columbia Broadcasting Symphony conducted by Howard Barlow. 3-12" discs (C-69755D to C-69757D) in album. Columbia Set M-389. \$5.

Sarail Tänze. (C-69755D).

Explosions Polka and *Electrofor Polka*. One side, and *Festival-Quadrille* (Nach Englischen Motiven). (C-69756D).

Paroxysmen Walzer. (C-69757D).

In the notes that accompany this album, Mr. James H. Fassett of the Columbia Broadcasting System explains how this music was made available for broadcasting and recording. It only remains for us to state that it seems to us that these selections of Johann Strauss are of much more historical than musical interest. When we compare them with the well-known works of the great waltz king, they seem little better than mediocre. Strauss wrote almost innumerable pieces, some of them were the finest of their type, and others seem to have been hurriedly ground out to satisfy the greedy publishers. Some of the selections in the present collection have all the earmarks of the latter.

The following information is supplied by Mr. Fassett in the notes mentioned in the preceding paragraph:

"Shortly after Hitler's troops marched into Vienna, the Library of Congress in Washington received, as the result of a pre-Anschluss transaction, an invaluable collection of sheet-music, in a single shipment from the Austrian capital. Its value was due to some extent to its completeness, or near-completeness, for this collection represents ninety-nine per cent of the musical output of the Lanner and Strauss families in Vienna. According to Dr. Harold Spivacke, Chief of the Music Division in the Library of Congress, the alert and scholarly gentleman who obtained the collection for the Library, the late Paul Löwenberg, 'was neither a musician nor a librarian by profession, but a railroad man whose love for music, particularly for the music of the Lanner-Strauss period, urged him to the task.'

"At the suggestion of Mr. Davidson Taylor of the Columbia Broadcasting System, I examined this collection in the spring of 1939 for the purpose of selecting from its bulk some of the typical waltzes,

polkas, and quadrilles of Johann Strauss the younger, which, so far as I know, have never been heard in the United States. The music of this selection was later broadcast in the summer of that year by Mr. Howard Barlow and the Columbia Broadcasting Symphony. The present orchestration was made by Amadeo de Filippi."

Beethoven: Consecration of the House—Overture, Op. 124. Three sides, and **Paisiello: The Barber of Seville Overture.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-12518 and V-12519) in album. Victor Set M-618. \$3.50.

Last September Columbia released a recording of this work by the London Philharmonic under Felix Weingartner and it was very well received, and we imagine that most interested persons added the Weingartner version to their libraries. And now we have a recording by the Boston "Pops," and so what to do? Well, we are thoroughly satisfied with the Weingartner set and we will make no change, and, further, if we were making a choice today, we would choose the Columbia album. The reproduction in both cases is entirely satisfactory and so there is no choice there, both orchestras are composed of fine musicians, but as we listen to both sets, we cannot help feeling that Weingartner is superior in his rendition of Beethoven. Perhaps there are those who will not agree with us, and so we suggest that both sets be heard before making a choice—this should be an easy thing to do as both are recent releases and most dealers will have them in stock.

Haydn: Symphony No. 104 in D major ("London") (Solomon No. 7). Edwin Fischer and his Chamber Orchestra. 3-12" discs (V-12512 to V-12514) in album. Victor Set M-617. \$5.

This is the last of the great list of Haydn symphonies. It is the mature Haydn; a long step from the composer of the early tinkling little minuets. If one will but pause to consider this music, he will be rewarded by finding a work of considerable breadth; one in which the symphonic form has been extensively developed and ready for the great Beethoven to move forward with. Edwin Fischer's orchestra is similar in calibre to the one for which Haydn wrote, and this fine pianist and conductor has embraced the spirit of this lovely work and made a recording that should attract the attention of every serious music lover. Several years ago John Barbirolli recorded this symphony with his chamber orchestra, but the modern reproduction of the present set rather puts the earlier version very much in the shade.

Mozart: Symphony No. 36 in C major ("Linz"), K425. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-69737D to C-69740DS) in album. Columbia Set M-387. \$5.50.

Mozart and Beecham make a combination that is hard to beat. For thorough musical enjoyment, we

recommend this album most highly. We recall that Fritz Busch made a recording of this symphony a few years ago with the B. B. C. Symphony Orchestra but our choice without a doubt is for the present version. He who is not enlivened by the gaiety and sparkle of this work is indeed in a very low mood—to us it is like a breath of fine fresh spring air that we thrill to inhale. A special word of praise should be given the excellence of the reproduction.

Ravel: Ma Mère L'Oye (Mother Goose). Columbia Broadcasting Symphony conducted by Howard Barlow. 2-12" discs (C-69753D and C-69754D) in album. Columbia Set X-151. \$3.50.

Various recordings of this interesting and popular suite of Ravel's have been in the catalogues for years, some of them are quite good and others not so good. However, a good modern version has been needed and is very welcome. We are glad to report that Columbia has supplied this need in a completely satisfactory manner with this splendid recording by Howard Barlow and the C. B. S. Orchestra.

This work dates from 1908 and was originally written for piano (four hands), and was orchestrated by the composer in 1912. It is composed of five sections: *Pavane of the Sleeping Beauty; Hop-O'-My Thumb; Laidronnette, Empress of the Pagodas; The Conversations of Beauty and the Beast; and The Fairy Garden.*

Corelli: Concerto Grosso in G minor, Op. 6, No. 8 (Christmas Concerto). London Symphony Orchestra conducted by Bruno Walter. 2-12" discs (V-12495 and V-12496). Victor Set M-600. \$3.50.

Here is music to warm the heart on Christmas day and throughout the year. Certainly one's heart must be cold indeed if this lovely little work does not awaken a feeling of brotherhood—a "Peace on Earth and Good Will Toward Men" feeling. Other recordings of this work have been made at various times, but none of them compare with this superb version by Bruno Walter. We cannot recommend it too highly.

Auber: Le Cheval de Bronze (The Bronze Horse) —Overture. London Philharmonic Orchestra conducted by Constant Lambert. 1-12" disc (V-12511). \$1.50.

Not music to get excited about, but pleasing enough if you are not too fussy. Easy to listen to, and played with the proper spirit under the direction of Constant Lambert, the young English composer of *Rio Grande*. The reproduction, while not distinguished, is adequate.

Howells: Elegy. Jacques String Orchestra conducted by Reginald Jacques. 1-12" disc (C-69751D). \$1.50.

Herbert Howells (1892—) is one of the most English of contemporary British composers. His works have not been many but of a uniform excellence. He is the successor of Gustav Holst as director

of music at Saint Paul's Girls' School, and recently received the degree of Doctor of Music from Oxford. An excellent review of this disc by A. R. appeared in the August, 1939, issue of *The Gramophone* from which we quote the following:

"This *Elegy* is the expression of a single mood and no conventional contrast is provided. That mood is stated by the elegiac theme given out by the 'cello at the start and worked up to a sonorous and passionate climax on the first side. On the second side, instead of an attempt to pile Pelion on Ossa, Howells infuses a note of restrained sorrow into the music, the muted strings and sad echoes of phrases sounding lovely. Thus a true contrast is made within one mood.

"The string writing is resourceful and the performance under Reginald Jacques excellent. Dr. Jacques is giving us a very pleasant selection of music off the beaten track and it seems always to be admirably recorded."

Strauss: Waltzing in Vienna (A Selection of Strauss Waltzes). Debroy Sommers Band. 1-12" disc (C-7358). \$1.25.

Some of Johann Strauss' most popular waltzes arranged in medley form and played with fine spirit by the Debroy Somers Band, which by the way is not a band at all but an orchestra somewhat similar to Marek Weber's.

CONCERTO



Paderewski: Concerto in A minor, Op. 17 (for Piano and Orchestra). Jesús María Sanromá (piano) and the Boston "Pops" Orchestra conducted by Arthur Fiedler. 4-12" discs (V-15713 to V-15716) in album. Victor Set M-614. \$8.

The fame of a simple minuet which has probably been played upon a variety of instruments ranging from the mouth organ to a symphony orchestra, has crowded out the knowledge of the fact that Paderewski has written anything else. Not only has he written for the piano, including the above mentioned concerto, but also a symphony and an opera, *Manru*. We are informed that Paderewski wrote this concerto in 1888 and performed it at his American debut in New York in 1891. The entire score shows signs of youthful vigor, from the brilliant orchestral opening to the final note. The themes are quite folklike and are enhanced by moments of patriotic enthusiasm, wherein a national hymn is introduced. Despite the fact that the composition lacks the depth and power of other great concerti, we appreciate the sincerity and feeling of the composer. Without a doubt the influence of Chopin is apparent in the entire work. The bravura style and technique shows definitely the allegiance to his countryman.

We bow in deep appreciation to Jesús María Sanromá, for a brilliant performance, knowing full well that the composer, one of the piano "greats" of

all time, is living today. The orchestra shares in the spotlight in one of the most faithful of reproductions. A novelty inasmuch as this has never been recorded before.

CHAMBER MUSIC



English Music Society, Volume II. Bax: Sonata for Viola and Piano. William Primrose (viola) and Harriet Cohen (piano). Seven sides, and **Bax: Nonett.** The Griller String Quartet augmented by bass, flute, clarinet, oboe, and harp. Four sides, and **Bax: Mater Ora Filium.** B. B. C. Chorus conducted by Leslie Woodgate. 7-12" discs (C-11151D to C-11157D) in album. Columbia Set M-386. Sold only in complete sets. \$14.

Little of the music of Arnold Bax has been recorded considering his prolific output. His seventh symphony was performed this past summer by the New York Philharmonic under Sir Adrian Boult, as a musical feature of the World's Fair. His chamber music represents some of his most inspired writing and we are indebted to the English Music Society and Columbia for this excellent issue.

Contrary to the belief of many that modernism in music consists of dissonance plus incoherent rhythms; we are herewith given the opportunity to hear a contemporary work that is marked by a fluid melodic line and intensely interesting moods. Harriet Cohen, well known to collectors for her excellent Bach recordings in the past, performed this sonata at its premiere with Lionel Tertis, to whom it is dedicated. Both she and William Primrose, who now is first desk violist with the NBC symphony and, we might add, is rapidly filling Tertis's place, play with sensitive understanding and complete mastery.

Bax scores again with originality in the nonett, which, as a search reveals, is one of the rare recordings for any such combination of instruments. Here is a short, but lovely work, beautifully played, whose implication is in the elegaic second movement, written in memory of a departed friend.

The choral setting of an old carol *Mater Ora Filium* rounds out the set. Some may have an old H. M. V. recording, now withdrawn, sung by the Leeds Festival choir. Though difficult to perform, the B. B. C. choir sings magnificently and the recording is minus the usual tightness and echo that attends choral reproduction. The old world flavor of the work and the singing invokes lovely images of grand, spacious cathedrals—truly a beautiful setting.

An unusually fine analysis of Bax and his works plus the thematic material of the sonata and nonett is included in the brochure. All in all an outstanding release, and we hope that it will encourage the issuing of the symphonic works of Bax. Those who were fortunate to receive the same society's recording of the Purcell music will be happy to hear of this recording which is a most interesting complement to the first album.

Piston: String Quartet No. 1. Five sides, and **Cowell: Movement for String Quartet.** Dorian String Quartet. 3-12" discs (C-69745D to C-69747D) in album. Columbia Set M-388. \$5.

There has been very little of Walter Piston's work recorded, considering that several of his compositions have been good enough to merit performances by Stokowski and Koussevitsky. As a matter of fact the New School of Social Research sponsored a "one-man" concert of his chamber compositions. He happens to be one of the most important living American composers; ranked as rather conservative by his more daring and radical contemporaries. At present he is professor of music at Harvard University. The Boston Symphony has scheduled his Concertina for piano and orchestra to be heard at the festival of American music, held on November 25th, of this year.

The three movement quartet which receives its first recording creates a very interesting impression. The outstanding characteristics of this work are the rhythmic changes and vigorous treatment of the various themes. Throughout the three movements the harmonies change and the rhythms leap from one tempo to another which, seemingly abrupt, do not clash on the ear, a corrective that some of our modernists might heed. We recommend, especially, the second movement, with its recitative-like 'cello passages and gentle reminder of the Debussy quartet.

The Dorian ensemble is new to discs and they perform with spirit and vitality which equals the very fine reproduction.

Brahms: Quintet in F minor for Piano and Strings, Op. 34. Rudolf Serkin (piano) with the Busch String Quartet. 5-12" discs (V-15646 to V-15650) in album. Victor Set M-607. \$10.

It has been over ten years since we have had a new recording of this work, and one was certainly due. Rudolf Serkin and the Busch Quartet, in the present set, give about as fine a performance as anyone could ask for. It is recorded with rare fidelity.

Many will recall that this work for many years was considered much too modern and was not understood and appreciated by the average music lover. However, time has mellowed it, or rather music lovers of today have had their ears trained by listening to Hindemith, Bartók and others of the modern school, and are now ready for this Brahms opus. As a matter of fact this quintet has become one of the most popular pieces in the long list of Brahms' chamber works. It is interesting to recall that it was first written for strings only, using two violoncellos, then the composer arranged it for two pianos, and finally re-wrote it for the piano and string quartet. Brahms' friends, the violinist Joachim, and Clara Schumann, both saw the value of the composition in its original form, although as a whole it was unsatisfactory to both of them. By gentle stages, they prevailed upon Brahms to bring it around to its final form.

Pizzetti: Sonata in A (for Violin and Piano). Yehudi Menuhin (violin) and Hepzibah Menuhin (piano). 4-12" discs (V-15721 to V-15724S) in album. Victor Set M-615. \$7.

The above listed sonata has appeared frequently on the programs of the recitals given by Menuhin and his sister. After several hearings we feel that the interpretation and performance rises above the composition. Ildebrando Pizzetti is a composer of importance in Italy and has contributed largely to the operatic field. Several of his symphonic works were given very friendly interpretations by his compatriot, Toscanini, when the latter conducted the New York Philharmonic. At times thought of as a realistic modern, his tendency has been to the conservative.

The sonata does arrest the attention because of its melodic line; its shifting pattern, from a very dramatic opening to a lovely lyrical development in the first movement; and also the second movement, which is in the form of a prayer. The folksong rondo in lively tempo brings the sonata to an interesting close. The recording is top-notch and the brilliant playing of both artists will please the most critical.

Hindemith: Kleine Kammermusik, Op. 24, No. 2. Los Angeles Wind Quintet. 2-10" discs (C-17169D and C-17170D) in album. Columbia Set X-149. \$2.50.

All students of modern music will welcome this opportunity to add to their collections this important little work of the outstanding German composer, Paul Hindemith. It dates from 1922, the year of the disastrous inflation in Germany, and it is little wonder, therefore, that it shows an ironical and at times even a bitter undertone. The lovely slow movement stands out in pleasant relief against this background.

The Los Angeles Wind Quintet is composed of instrumentalists employed in prominent positions in Hollywood studio orchestras who meet regularly to play serious works for their own edification. They are most able musicians and their ensemble work in the present recording indicates a high degree of perfection. We shall look forward to future releases by this group.

VOCAL



Bourdon: Is There a Santa Claus? (A Christmas Cantata). Jessica Dragonette (soprano) with male quartet and orchestra directed by Rosario Bourdon. 1-12" disc (V-36237). \$1.

Here is an unusual record. It contains Rosario Bourdon's musical setting in cantata form of the famous editorial that appeared in *The Sun* on September 21, 1897, captioned "Is There a Santa Claus?" It has been reprinted so many millions of times that it is very likely familiar to many of our

readers. The editorial was written in answer to a little girl who asked the question and stated in her letter that she was sure that she would get a truthful answer because "If you see it in The Sun it's so."

Mr. Bourdon has made his miniature cantata a very attractive little work through the variety of his pleasing little themes and the sincerity of the spirit which he maintains throughout. Jessica Dragonette does a splendid bit of artistic work with that which seems to be very simple but which in reality is quite difficult. This is not a record primarily for children but those of more than average sagacity may get a great deal from it. A leaflet giving the text is supplied with each record.

Wolf: A Collection of Six Lieder. Lotte Lehmann (soprano) with piano accompaniment by Paul Ulanowsky. 3-10" discs (V-2029 to V-2031) in album. Victor Set M-613. \$5.

Frühling ubers Jahr. One side, *In der Frühe.* (V-2029).

Auf ein altes Bild. One side, and *Heimweh.* (V-2030).

Auch kleine Dinge. One side, and *Peregrina No. 1.* (V-2030).

We can think of no more appropriate gift for the true lover of fine songs than this superb album of Hugo Wolf by Lotte Lehmann. We are very willing to admit that one must be able to appreciate the art of Hugo Wolf to thoroughly enjoy them, but when one has grasped that, he has opened up for himself a treasure house of music filled with the best in the realm of "art songs." And when we say best, that is just what we mean—Wolf stands shoulder to shoulder with Schubert, Schumann and Brahms—that is not our opinion alone; many eminent authorities have so stated on numerous occasions. Miss Lehmann interprets these songs in a manner that should suit the most critical, and the recording rates with the very best.

A Lieder Recital. Hulda Lashanska (soprano) with piano accompaniment by Elsa Fiedler (piano). 4-10" discs (V-2025 to V-2028) in album. Victor Set M-612. \$6.50.

Brahms: *Auf dem Kirchhofe,* Op. 105, No. 4. One side, and *Die Mainacht,* Op. 43, No. 2. (V-2025).

Schubert: *An die Musik,* Op. 88, No. 4. One side, and *Das Mädchens Klage,* Op. 58, No. 3. (V-2026).

R. Strauss: *Die Nacht,* Op. 10, No. 3. One side, and *Ruhe, meine Seele,* Op. 27, No. 1. (V-2027).

Wolf: *Verborgeneheit.* One side, and *Das Verlassene Mädlein.* (V-2028).

Victor takes another step forward in adding to its library of Lieder recitals, and though every song in this album has been recorded before, a new meaning and insight is given them, particularly the Schubert and Strauss songs. This group together with the

ones of Lotte Lehmann, Elizabeth Schumann and Kirsten Flagstad can give the Lieder enthusiast a great deal of satisfaction. We still think that a domestic pressing of the Hugo Wolf society albums should be made available.

We haven't had much in the way of recordings from Madame Lashanska, despite the fact that she is considered one of the outstanding Lieder singers of our time. The passing of time has not taken any toll of her fine voice, it has in fact added a mellowness to it. We especially liked *An die Musik.* The accompaniment is even and sustained, while the recording reaches the high level that Victor has established. We can't understand the omission of the final stanza in the second Schubert song in such a well arranged brochure. We might add that these discs can be had singly.

Tschaikowsky: Pilgrim's Song. One side, and **Tschaikowsky: None but the Lonely Heart.** Nelson Eddy (baritone) with orchestra conducted by Nathaniel Finston. 1-10" disc (C-17171D). \$1.

Not that Nelson Eddy needs to convert many persons to his cult of admirers (it seems almost universal in its scope), yet we feel that a number of music lovers will be deeply impressed with his tender and sympathetic rendition of these heart songs and will wish to add this disc to their collections—in many cases it may be the first Nelson Eddy record they have bought.

Deep River (Negro Spiritual)—arr. by Burleigh. One side, and **Dere's No Hidin' Place Down Dere,** and **Ev'ry Time I Feel de Spirit (Negro Spirituals)**—arr. by Lawrence Brown. Marian Anderson (contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-2032). \$1.50.

Miss Anderson presents these Negro spirituals in her usual authentic style and displays a voice of superb quality. Her many admirers will certainly cherish this splendid disc. Reproduction—excellent.

Schubert: Die schöne Müllerin, Op. 25, No. 20—Des Baches Wiegenlied. Elisabeth Schumann (soprano) with piano accompaniment by George Reeves. One side, **Bohm: Still wie die Nacht.** Elisabeth Schumann (soprano) with orchestra conducted by Lawrence Collingwood. 1-12" disc (V-15735). \$2.

Those who relish fine vocal records should not overlook this superb disc by Elisabeth Schumann. These lovely selections are beautifully sung and most faithfully recorded.

Malotte: David and Goliath. John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. One side, and **Fay Foster: My Journey's End.** John Charles Thomas (baritone) with orchestra conducted by Frank Tours. 1-12" disc (V-15736). \$2.

Certainly no one can even come near John Charles Thomas in songs of this character with their humorous touches—they require the perfect diction which

is his and the dramatic sense which he so fully displays. Both of these selections might find welcome places in the repertoire of any singer capable of putting them across—not any easy matter, however. This disc should have a very wide appeal, for anyone with even the least sense of humor cannot help finding it amusing.



ORGAN

Bach: Chorale Preludes. Two sides, and **Daquin: Noël Grand Jeu et Duo.** One side, and **Daquin: Noël sur les flutes.** E. Power Biggs (organ). 2–12" discs (V-15729 and V-15730) in album. Victor Set M-616. \$4.50.

The Chorale Preludes are:

Wachet auf! ruft uns die Stimme, and *In Dulci Jubilo*. One side, and *Nun freut euch, lieben Christen g'mein*, and *Nun komm', der Heiden Heiland*. (V-15729).

The seldom heard Noels of Daquin, whose composition *Le Coucou* has crowded out the knowledge of his other works, makes this album a very pleasant novelty. The Bach selections have been recorded before, either in their original form, or in transcriptions played by Stokowski and Horowitz.

These Noels are still sung in France and their charming melodies fall gracefully upon the ear. Daquin has worked them out in an interesting design with variations. The Bach chorale preludes are played in a manner that convinces us that Mr. Biggs feels the tradition attending these works. The recording is clear, and as we see, reproduced on the Baroque organ in the Germanic Museum at Harvard University, which proves, as in the Handel concerto, recorded upon the same instrument, admirable for reproduction. If you are adding to the organ section of your library, here is a lovely item.

VIOLONCELLO



Bach Society Volume VI. Suite No. 2 in D minor for Unaccompanied Violoncello. Six sides and **Suite No. 3 in C major for Unaccompanied Violoncello.** Pablo Casals (violoncello). 6–12" discs (V-15671 to V-15676) in album. Victor Set M-611. \$12.

Another first domestic release is this album, having been listed in the imported Bach Society Set No. 6 for two and one-half years. A good recording of the unaccompanied 'cello suites was certainly needed and here at long last is the one; that is to say of two of the six suites. We think you will agree with us when we admit that we may patiently hope for and be rewarded in the near future with the recordings of the remaining suites. Such wishful thinking will become general once the above recordings are heard.

Unaccompanied music is not easy listening, but Casals imbues his performance with such superb

musicianship that one is constantly aware of his faithfulness to the ideal for which Bach aimed. Here is not the performance where a display of pyrotechnics is uppermost or where an exhibition of tone is of prime import; but the combination of those qualities which make for perfect interpretation. We haven't had enough, in recent years, from this great artist, and we hope that this may be the beginning of a series of new discs.

The accompanying booklet is very worth while, devoting several informative pages to an interesting period of Bach's life, and also containing the musical notations of the different themes of the various movements of the suites. The reproduction is excellent.



OPERA

Wagner: Die Meistersinger, Act III—Interior of Sach's Workshop (Complete on ten records) and **A Field on the Shores of the River Pegnitz** (Complete on five records). Soloists with Saxon State Orchestra and Dresden State Opera Chorus directed by Karl Bohm. (Sung in German.) 10–12" discs (V-15683 to V-15692) in album. Victor Set M-537. \$20. 5–12" discs (V-15693 to V-15697) in album. Victor Set M-538. \$10.

Hans Sachs (bass).....Hans Hermann Nissen
Pogner (bass).....Sven Nilsson
Beckmesser (baritone).....Eugen Fuchs
Walther von Stolzing (tenor).....Torsten Ralf
David (tenor).....Martin Kremer
Eva (soprano).....Margarete Teachemacher
Magdalena (soprano).....Lene Jung

In September we had the release of the second act of the Walkure . . . and now comes this grand surprise . . . the Meistersinger . . . act three complete. Our one regret is that we could not have the entire opera performed by this same group. It is difficult to review such music in an objective manner. The sweep and depth of the music is such that it fills one to overflowing.

From the very beginning of the prelude we realize the unity, precision and excellent tone of the orchestra which prevails until the very last note. The motifs are clearly defined and blend with the voices to reach a thrilling climax.

Hans Herman Nissen, of last year's Metropolitan, is a resonant and full voiced Hans Sachs. While many will remember Schorr and other singers, who may have invested the rôle with a sounder maturity and understanding, we have here an interpretation that varies with moods and is excellent. The Walther of Torsten Ralf, who is better known on the continent, is ably done, possessing a fine voice which delivers best in the more lyric passages of the opera. The parts of David and Beckmesser are especially well done and actually do the singing of their parts, a thing which many forget to do, being satisfied to overact and speak their lines, whereas Wagner meant them to be sung in order to convey by tone also, the

characteristics of the rôles. We can't speak as highly for the Eva of Margarete Testemacher; though young in sound, the voice seems weak in many climaxes and doesn't have the warmth we have learned to receive through the Evas of Lotte Lehmann and Elizabeth Schumann. The remaining members of the cast acquit themselves ably in the brief parts they have. It is the chorus which does an exceptionally fine job. The top notes are well sustained and there isn't that strained feeling that one gets after hearing a group hold on to a passage. The voices are fresh and vibrant and notice should be taken of the finely sung groups at the entrance of the guilds.

The recording is absolutely superb. There is a marvelous touch of realism in the final scene when the populace cheers the entrance of the Mastersingers and in the naturalness of the laughter that greets Beckmesser in his trial song. However, it may seem difficult for some to acquire the two albums at once, therefore Victor has enumerated the individual records with the titles in the very excellent booklet that has references to the piano score and also contains the stage action accompanying each record.

There have been countless recordings of excerpts from each act even to pressings made at actual performance at "Unter Der Linden," on May 22, 1928 (115th anniversary of Wagner's birth), with Schorr as Sachs, but these suffered from too much echo and distortion. We congratulate Victor on this achievement and hope this will become another milestone in great musical progress.

Verdi: Rigoletto, Act III—Quartet—"Fairest Daughter of the Graces." Noel Eadie (soprano); Edith Contes (contralto); Webster Booth (tenor); Arnold Matter (baritone) with the London Philharmonic Orchestra conducted by Warwick Braithwaite. One side, and **Gounod: Faust, Act V—Final Trio**—"Then Leave Her!" Joan Cross (soprano); Webster Booth (tenor); Norman Walker (bass) with same orchestra. (Sung in English.) 1-12" disc (V-36235). \$1.

Should you desire recordings of these well-known operatic ensembles sung in English, these are probably about as good renditions as you are likely to get; in fact, we were very favorably impressed with both of them. The Faust side is particularly good, Joan Cross gives a performance that rates high praise. A better balance might have been maintained in the Rigoletto Quartet. The orchestral support and the reproduction are particularly fine. For those who are interested, this disc is a real bargain.

Gounod: La Reine de Saba—Act II—Prête-moi ton aide. One side, and **Mascagni: Cavalleria Rusticana—Addio alla madre.** Enrico Caruso (tenor) with Symphony Orchestra. 1-12" disc (V-15732). \$2.

Of the several rejuvenated Caruso records that have been issued, this is by far the most successful. The supreme voice of Caruso is truly reincarnated

with a fine orchestral background. Those who have never heard the great tenor may, through this disc, gain some idea of why he stood out and beyond any artist of his time.

PIANO



Chopin: Fourteen Waltzes. Edward Kilenyi (piano). 5-12" discs (C-69762D to C-69766D) in album. Columbia Set M-390. \$7.50.

Waltz No. 1 in E flat major, Op. 18. One side, and Waltz No. 2 in A flat major, Op. 34, No. 1. (C-69762D).

Waltz No. 3 in A minor, Op. 34, No. 2. One side, and Waltz No. 4 in F major, Op. 34, No. 3 and Waltz No. 8 in A flat major, Op. 64, No. 3. (C-69763D).

Waltz No. 5 in A flat major, Op. 42. One side, and Waltz No. 6 in D flat major ("Minute Waltz"), Op. 64, No. 1 and Waltz No. 10 in B minor, Op. 69, No. 2. (C-69764D).

Waltz No. 7 in C sharp minor, Op. 64, No. 2. One side, and Waltz No. 9 in A flat major "L'Adieu", Op. 69, No. 1. (C-69765D).

Waltz No. 11 in G flat major, Op. 70, No. 1 and Waltz No. 12 in F minor, Op. 70, No. 2. One side, and Waltz No. 14 in E minor (Posthumous) and Waltz No. 13 in D flat major, Op. 70, No. 3. (C-69766D).

As there are innumerable individual recordings and a couple of complete sets of these Chopin waltzes one might assemble a set that would be more satisfactory to one's own taste than the present collection. However, we believe that many students of Chopin will feel that Kilenyi's album, taking it all in all, is quite satisfactory—certainly the best set by any one artist. The reproduction of the piano tone is particularly fine.

Edward Kilenyi was born in Philadelphia some twenty odd years ago. At an early age he was taken to Europe, and when he was eight years old he was adopted as a protégé by the Hungarian composer-pianist Ernst von Dohnányi. Kilenyi began his international concertizing at the age of seventeen and since that time has appeared with many of the leading orchestras of Europe—including performances under the direction of Beecham, Mengelberg, and Muck. He was leading soloist at the French-Hungarian Liszt Festival in 1936, at which time Paderewski singled him out for special praise. Kilenyi is just beginning to be heard in his native America, where, from all indications, he should establish himself as one of this country's outstanding pianists.

Infante: Danse Andalouse, No. 2—Sentimiento. José Iturbi and Amparo Iturbi (piano duo). 1-12" disc (V-15734). \$2.

José Iturbi is credited with bringing the works of Manuel Infante to the attention of the musical world by including them in his Paris concerts during the

1921-22 season. Since then they have been heard with reasonable frequency in all musical centres; his works for two pianos are particularly popular. Infante is a contemporary Spanish composer who has written almost exclusively for the piano. His compositions are noted for their transparent graceful style. The present work, the second of his *Trois danses andalouses*, is a typical example of his art. It is beautifully played by the Iturbis, and is most faithfully recorded.

CHORAL



Speaks: Morning. One side, and **Sjoberg-Balogh: Visions.** Associated Glee Club of America (3500 male voices) conducted by Alfred Boyce and Frank Kasschau. 1-10" disc (C-427M). 75c.

A month or two ago Columbia issued a couple of records that were made at the concerts given by the Associated Glee Clubs of America at the New York World's Fair on July 1st and 2nd of this year. This is the third of the series. If you were impressed with the earlier ones perhaps you will like this one also. It is quite a task to record 3500 voices at an actual performance in the open air; Columbia did it, and did it very well. This record is at least a novelty and a most appropriate souvenir of the occasion.

Palestrina: O bone Jesu (motet a cappella). One side, and **Casciolini: Quærite Primum** (motet a cappella). (Both sung in Latin.) University of Pennsylvania Choral Society directed by Harl McDonald. 1-12" disc (V-15731). \$2.

This record is important for two things; it gives a fine performance of the popular *O bone Jesu* of Palestrina, and introduces to the repertoire of recorded music the early 18th century Italian composer, Claudio Casciolini. Casciolini as choirmaster and composer upheld the traditions of Palestrina, of whom he was considered an authority. His compositions were numerous but very few were published, and although he was an important figure in the musical world of his day, he has been practically forgotten except by such researchers as Harl McDonald, the conductor of these recordings.

Buxtehude: Send Hid Din Engel. Copenhagen Men and Boys Choir directed by Mogens Wöldike with organ accompaniment. 1-12" disc (C-69752D). \$1.50.

(This annotation is reprinted from the April, 1938, issue. It appeared in this place when the imported recording of this work was reviewed.)

It is not very often that we come across a recording of any of Buxtehude's choral music and so this one was of particular interest to us. As the label is in Danish, however, we cannot identify the selec-

tion. We can state that it is sung by a fine choir with the accompaniment of a string quintet and organ. After listening to this disc you will realize that Bach was not the first one to write great choral music of this character. As the reproduction is splendid, we can recommend this record without reservation.

BAND



Elgar: Land of Hope and Glory. One side, and **Elgar: Pomp and Circumstance March No. 4, Op. 39.** H. M. Coldstream Guards Band conducted by Capt. J. Causley Windram with Herbert Dawson (organ) and Sergeant A. Hewlett (cornet). 1-12" disc (V-36236). \$1.

Good band records of concert selections are only too few, and so this disc by one of England's most famous military organizations should find a ready market. The reproduction is particularly fine.

MISCELLANEOUS



Paganini—arr. Primrose: Caprice No. 24 in A minor. One side, and **Schubert—arr. Wilhelm: Ave Maria, Op. 52, No. 6.** William Primrose (viola) with piano accompaniment by Joseph Kahn. 1-12" disc (V-15733). \$2.

Recordings of viola solos are rare items, and so this very pleasing disc is of more than passing interest. The selections are, of course, ones that have been recorded by numerous violinists, but take on a new life at the hands of one of the world's outstanding masters of the viola, William Primrose. Beautifully played and splendidly recorded.

Clarke: Bride of the Waves. One side, and **Smith: Ecstasy.** Leonard B. Smith (cornet) with piano accompaniment by Frank Banta. 1-10" disc (V-26389). 75c.

So many young persons are studying the cornet and there are so few records of this instrument that this disc should have a ready if but small demand. Mr. Smith is the first trumpet of the Detroit Symphony, the Ford Symphony and soloist of the Goldman Band. His excellent tone and particularly clean phrasing should be an inspiration to any student.

Wilde: Importance of Being Earnest—Lady Bracknell interviews John Worthing. Edith Evans and John Gielgud. 1-10" disc (V-4445). \$1.

It seems that Oscar Wilde's *Importance of Being Earnest* was recently revived in London and that this excerpt was recorded very likely as a memento of the occasion. As a souvenir it may have some value, but we cannot think of any other use for it.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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WE have received so many new subscriptions during the last few months that it might be well for us to re-state our policy for the benefit of our new readers. Our plan is to make available each month a list of the standard recordings that are issued throughout the world with brief, accurate and authoritative annotations. We will try to anticipate the questions that would be asked if one were considering the purchase of a record. Has the selection been recorded before? Is this the best recording available? etc., etc. We do not list dance or popular records as lack of space makes this impossible. However, if our readers, who are interested in these records, will so advise us, we will place their names on a special mailing list, and we will see that they receive promptly the various supplements, issued by the manufacturers, which list these records.

May we mention also that it is not necessary to be a customer to subscribe to *The New Records*. Anyone interested in recorded music may subscribe by merely sending in the nominal subscription fee of 25 cents. As a great number of our readers keep a file of back-issues, we are always willing to supply missing copies to our subscribers as long as they are available. Some early numbers are out-of-print, but we can still supply all issues of the last few years. If you need any to complete your file, do not hesitate to request them.

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The new 1940 complete Victor Record Catalogue is now ready for distribution. Within its 568 pages will be found all of the available Victor records released up to and including November 30, 1939. This is by far the largest catalogue that Victor has ever issued and seems to us to be the most valuable. In addition to the listing and cross-listing of thousands of

records, it contains a glossary and pronunciation guide of musical terms, composers, compositions and artists, a chronological list of composers, and other matter of interest to the music lover. Its price is 25 cents (postpaid throughout the world). If your local dealer cannot supply you, a request, with remittance, directed to the publishers of this bulletin will be attended to promptly.

ORCHESTRA



Szostakowicz: Symphony No. 5, Op. 47. Philadelphia Orchestra conducted by Leopold Stokowski. 6-12" discs (V-15737 to V-15742) in album. Victor Set M-619. \$12.

This symphony was performed in celebration of the twentieth anniversary (1937) of the October Revolution and though the composer has always maintained that music has a political basis, by his own score, in its spaciousness and romanticism, he contradicts himself. Szostakowicz, at this point in his career, has come of age as a composer. Perhaps influenced by Stalin's edict to composers to stop imitating steel mills and cement mixers, and to write something singable, he has fashioned a rich and melodic score. In his earlier works he tried to make every measure different from all the others. This symphony has a homogeneity not evident in his other compositions and many skeptics will be pleasantly surprised, while adherents of the young genius will have cause for outright enthusiasm.

Beginning slowly in a dark mood, the music proceeds to a martial theme, while the largo movement speaks for itself and is slightly reminiscent of Schönberg's *Verklärte Nacht*. The rest of the work contains many melodies . . . simple, colorful and energetic, skilfully moulded and ending in a brilliant and stirring climax.

This is quite a span from his first symphony, which as listeners will remember created a controversy. Such progress from the music of his ballets and the opera *Lady Macbeth of Mzensk*, which shows such depth and maturity, offers an opportunity to prophesy that perhaps the mantle of the great Sibelius may someday fall on this young

genius, ironical as it may seem in the light of present day happenings.

To Stokowski and the orchestra . . . nothing but praise. He seems to feel the underlying current of the music and reads between the "staves!" The Philadelphia maestro was one of the early champions of Szostakowicz and brought forth many premieres of his music. The recording is one of the best technical productions that Victor has ever done.

Mendelssohn: Symphony No. 5 in D major, Op. 107 ("Reformation"). Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow. 4-12" discs (C-69767D to C-69770D) in album. Columbia Set M-391. \$6.

Here is a first recording that will gladden the hearts of many. Considering the great quantity of Mendelssohn's music that has been recorded and often duplicated, the omission of this symphony from the lists for so long a time has been disappointing. This work with the Italian and Scotch symphonies confirms Mendelssohn as a composer of large musical forms.

This score was written to celebrate the Tercentenary of the Augsburg Confession and its outstanding motif is the one used by Wagner as the Grail theme in Parsifal. This significance, while historically important, should not overshadow or minimize the beauty of the other themes in the symphony.

We feel a special vote of thanks is due Howard Barlow who performs a labor of love in interpreting this composition. He has done an excellent service to music in his series of broadcasts with the Columbia Symphony, and the performance of the Reformation was one of the highlights of last season's concerts. The orchestra responds brilliantly, and the recording is excellent.

Bruckner: Symphony No. 9 in D minor. Munich Philharmonic Orchestra conducted by S. von Hausegger. 7-12" discs (V-15784 to V-15790) in album. Victor Set M-627. \$14.

(This annotation is reprinted from the February 1939 issue. It appeared in this place when the imported recording of this work was reviewed.)

It has been said that one must be a German to fully understand the music of Anton Bruckner, and perhaps that is the reason his works have never taken a strong hold outside of his native Austria, and Germany. However, recordings of his symphonies have appeared recently in both America and Europe, and the present one was released in England a few months ago. It is an adequate version of his Symphony No. 9, which was begun in 1891 and remained unfinished at his death in 1896. The complete work would certainly have been a long one, for the first three movements require fourteen well filled record sides. This recording follows the original uncompleted score and ends with the seeming completion of the *Adagio*. It is not likely that these records will have a very wide appeal in America. A few

years ago there seemed to be a somewhat renewed interest in Bruckner but recently it has pretty well died out.

Wagner: Tannhäuser—Introduction to Act III. Orchestre de la Societe des Concerts du Conservatoire conducted by Felix Weingartner. 1-12" disc (C-69793-D). \$1.50.

We were surprised when we looked up this item to find that there was no modern complete recording of this Prelude (*Tannhäusers Pilgerfahrt*). The announcement of the present version under the authoritative direction of Felix Weingartner is, therefore, of more than usual importance. While some of us may wish that Herr Weingartner might have had another orchestra at his command, we would say that the performance is very fair, and the reproduction, while not of the best, is adequate.

Handel: Concerto Grosso No. 6 in G minor, Op. 6, No. 6. London Symphony Orchestra conducted by Felix Weingartner. 2-12" discs (C-69791D and C-69792D) in album. Columbia Set X-154. \$3.50.

Weingartner has produced on this pair of records a performance of this enjoyable music that we think would be very hard to beat. We recall an earlier recording of this work by the Boyd Neel Orchestra but it does not compare with the present version in any way. Handel wrote this music to be enjoyed and it is surely an easy matter to do it as it is presented to us under Weingartner's able direction.

Wagner: Die Walküre—Magic Fire Music. Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-15800). \$2.

Here is a disc that should shoot to the head of the "best sellers" list without the slightest hesitation. Stokowski is famous for his playing of the *Magic Fire Music*, and in this new recording Victor has captured every detail of his thrilling rendition. We hope that your local dealer has ordered a quantity of this record so that a copy will be available for you to hear when you call at his store.

Beethoven: Symphony No. 2 in D major, Op. 36. Boston Symphony Orchestra conducted by Serge Koussevitzky. 4-12" discs (V-15771 to V-15774S) in album. Victor Set M-625. \$7.

Last September Columbia made available Weingartner's recording of this early Beethoven symphony and from the comments that we have heard it would seem that many music lovers feel that his version is entirely satisfactory in every respect. And now Victor offers the Koussevitzky recording, and as we listen to it, we know just what the purists and the Weingartner fans are going to say. They are going to say that the present set is more Koussevitzky than it is Beethoven—they are going to say further that Koussevitzky tries to make this early work sound like the *Ninth*, and that that is not an appropriate treatment. And frankly we cannot help agreeing with them.

McBride: Swing Stuff. Boston "Pops" Orchestra conducted by Arthur Fiedler with clarinet solo by Robert McBride. One side, and **McBride: Jingle-Jangle.** Boston "Pops" Orchestra conducted by Arthur Fiedler with Vibraphone solo by Lawrence White. 1-12" disc (V-12597). \$1.50.

Robert McBride, a young American composer, indicates on this disc the direction in which some of our younger musicians are headed—serious swing in its modern form. He is ably abetted in his task by the Boston "Pops." It all sounded very strange to us—perhaps we will like it better if we can force ourselves to listen to this queer music a few more times. This is definitely not a disc for the uninitiated.

Schubert In Vienna (Arr. G. Walter). Orchestre Raymonde. 1-12" disc (C-7359M). \$1.25.

M. Walter the conductor of the Orchestre Raymonde has taken a number of Schubert's more popular melodies and welded them into one rather attractive whole. It is quite nice if you like this sort of thing. Reproduction—very good.

Gould: Pavane. Boston "Pops" Orchestra conducted by Arthur Fiedler. One side, and **Scott: The Toy Trumpet.** Boston "Pops" Orchestra conducted by Arthur Fiedler with trumpet solo by Roger Voisin. 1-10" disc (V-4456). \$1.

Popular music by Morton Gould and Raymond Scott played in the grand manner by the Boston "Pops." It doesn't pretend to be anything more than it is—music that may be enjoyed by anyone who likes the modern idiom. Splendidly recorded.

Saint-Saëns: Samson and Dalila—Act II—My Heart at Thy Sweet Voice. One side, and **Friml: L'Amour, toujours, L'Amour.** Victor Salon Orchestra conducted by Marek Weber. 1-10" disc (V-26410). 75c.

A charming little record of dinner music—beautifully played and splendidly recorded.

CHAMBER MUSIC



Bloch: Quartet. Stuyvesant String Quartet. 6-12" discs (C-69775D to C-69780D) in album. Columbia Set M-392. \$9.

We quote the following from the appended notes in this album, written by the composer: "... At the end of 1915 and the beginning of 1916 I wrote *Schelomo* and finished *Israel*. It was then necessary for me to leave for America and the sketches of the last movement of this quartet were sent to me... notwithstanding the censorship being very severe. Thus this string quartet was composed at a period of double crisis... the crisis of the world, at the outside and the crisis of my own life!"

Thus we see how a strange mixture of conflict—introspection and philosophy is experienced and recorded in music. Ernest Bloch has since become

a naturalized American and his appreciation and devotion to his newly found freedom is sincerely expressed in his *American Symphony*. He holds his own in the front rank of modern composers, being able to project certain Hebraic moods and melodies into many of his compositions which give them a great deal of distinction and individuality.

From a tranquil even dolorous beginning, the quartet lashes out into an almost primitive savagery and then flows into a beautiful dream-like pastoral, which is one of the most enchanting moments of the composition. It closes with a violent protesting rhythm and the last measures lapse into a feeling of renunciation. Like the quintet and the concerto grosso, the music has a great depth and repeated hearings give definite assurance of its lasting quality.

The Stuyvesant Quartet enter the catalogues for the first time and perform with great skill and understanding. This is the third chamber work of Bloch's to be released this year, the suite for viola, and sonata for violin and piano were issued earlier.

Berezowsky: Quartet No. 1, Op. 16. Coolidge Quartet. 3-12" discs (V-15765 to V-15767S) in album. Victor Set M-624. \$5.50.

Nicolai Berezowsky, at present second violin of the Coolidge Quartet, was formerly a member of the New York Philharmonic and before that an active concertmeister of several leading orchestras in Russia. He also served as guest conductor of the Boston and Cincinnati orchestras. His chief fame, however, rests upon his contributions in the field of chamber music, although he has composed for larger combinations.

The quartet at hand is the first of six, and is very interesting in its marked rhythms and harmonic patterns. The high mark of the composition is reached in the third or adagio movement, which is in a pastoral vein and progresses to a lovely design reminiscent of Russian church modes.

The recording is brilliant and the interpretation combines authority with excellent performance. Here is a progressive contribution to the library of modern chamber music. A very attractive and interesting analysis in musical notation, by the composer, is included with the set.

Pierne: Trois Pieces en Trio. The Pasquier Trio. 2-12" discs (C-69789D and C-69790D) in album. Columbia Set X-153. \$3.50.

Here is music that relaxes the spirit. With a slight nod to Debussy and perhaps Franck (his teacher), the composer has fashioned "des morceaux" with characteristic French style. Gabriel Pierne (1863-) has written a great deal in many forms, yet his popularity has been sustained by a *Serenade* and *The Entry of the Little Fauns* from his ballet *Cydalise*. He has also conducted a great deal, and one will find many of his interpretations recorded by several companies.

The Pasquier trio, to whom this composition is

dedicated, is fast becoming one of the outstanding chamber groups in the world, and deservedly so. Their playing is superb, and they invest their performance with a sensitivity and earnestness that at times goes beyond the depth of the music itself. The recording is crystal clear.

Haydn Quartet Society, Vol. VIII. Quartet in B flat major, Op. 1, No. 1. Two sides, and **Quartet in E flat major, Op. 20, No. 1.** Four sides, and **Quartet in B flat major, Op. 55, No. 3.** Four sides, and **Quartet in B flat major, Op. 76, No. 4.** Pro Arte Quartet. 7-12" discs (V-15569 to V-15575) in album. Victor Set M-595. \$14.

In this eighth volume of the Haydn Quartet Society we have "a complete conspectus in miniature of Haydn's process of growth and development, not merely as a writer of string quartets but as a composer in general. To begin with, we have his first published—or at least acknowledged—work; then the first work of the series in which he arrives at complete maturity; then a fine and characteristic specimen of his late middle period; and finally one of his last quartets which is one of the maturest fruits of his genius." Thus according to the English notes, we have a set of discs that covers the full range of Haydn's genius. This album should be of more than usual educational value in addition to the enjoyment one may gain from these lovely chamber works. Those who have been collecting the earlier volumes of this Society will certainly not wish to miss this one.

J. C. Bach: Concerto in E flat major for Harpsichord and Strings, Op. 7, No. 5. Ralph Kirkpatrick (harpsichord); Aaron Bodenhorn (violin-cello); Hildegard Donaldson and Lois Porter (violins). 2-12" discs (MU-1123 and MU-1124) in album. Musicraft Set No. 38. \$3.50.

Upon these two discs will be found as pleasing music as one could hope to find. As one listens to it, one cannot help thinking of Mozart, who was greatly impressed by J. C. Bach's Italian style. The present group of players performed this work at the chamber music festivals at Williamsburg and New Haven with marked success, and a vote of thanks is due Musicraft for making it available in permanent form. It is superbly played and splendidly recorded. Lovers of chamber music of the 18th century should not miss this inexpensive album.

Carpenter: String Quartet in A minor. Gordon String Quartet. 3-12" discs (SL-2513 to SL-2515) in album. Shirmer's Library Set No. 4. \$5.

A valuable addition to American recorded music is this fine recording of John Alden Carpenter's *Quartet in A minor*. This work dates from 1927 and was first performed at a Chamber Music Festival of the Coolidge Foundation held in Washington during the spring of 1928. It is typical of Carpenter's best style, abounding in fascinating Spanish and American rhythms and a generous sprinkling of American syncopation, while throughout will be

heard original melodies of rare beauty. The Gordon String Quartet, who are widely known for their broadcasts, concerts, and summer recitals at Falls Village, Conn., give a most sympathetic performance—one that we hardly think could be equalled. The reproduction is very good and the surfaces of the discs quite smooth, however, the sample records at hand have a number of annoying little clicks in them. Better carefully examine these discs before buying them.

CONCERTO



Ravel: Concerto for Left Hand for Piano and Orchestra. Alfred Cortot (piano) with Paris Conservatory Orchestra conducted by Charles Münch. 2-12" discs (V-15749 and V-15750) in album. Victor Set M-629. \$4.50.

The recording companies have done right well by Maurice Ravel, and justly so, since he is one of the "greats" of musical history. His untimely death robbed the world of a tremendous genius who was one of the most skillful orchestrators of his day. Notwithstanding the sensationalism of the *Bolero*, he painted tone upon a dazzling canvas, and excluding Debussy, summed up the Gallic temperament in music.

The above listed concerto is a marvelous display of the varying courses of Ravel's art. It was written in 1931, for the one-armed pianist Paul Wittgenstein, whose right arm was lost in the last World War. A less gifted composer might have made an empty attempt at exhibitionism with the same idea. Ravel, however, colors the orchestral background so vividly that at times it becomes decidedly predominant. The music runs the gamut from sombre darkness to glowing brilliance, with lyric moments that are the essence of delicacy.

The piano part is so skilfully written that most of the time one forgets that it was written for the left hand alone, which is a tribute to Alfred Cortot . . . a great artist . . . for whose past and future performances the music lover and collector is justly grateful. The orchestra lends perfect support, and the recording is all that can be desired.

Mozart: Concerto No. 4 in D major for Violin and Orchestra, K218. Fritz Kreisler (violin) with London Philharmonic Orchestra conducted by Malcolm Sargent. 3-12" discs (V-15759 to V-15761) in album. Victor Set M-623. \$6.50.

Some four or five years ago a recording of this work by Szigeti with the London Philharmonic under Sir Thomas Beecham made its appearance, and it was greeted with great enthusiasm. It has enjoyed a wide popularity ever since. And now we have Kreisler's version. Briefly Szigeti takes the fast movements at a greater speed than Kreisler which is certainly more exciting, but Kreisler's perfect phrasing and his warm sympathy for the music will catch the fancy of many music lovers. We

hesitate to express a choice. We can say, however, that we will consider well before we replace the Szigeti version in our own library. In the present recording the orchestral part seems to come out more fully.

Handel: Concerto No. 2 in B flat major for Organ and Orchestra. E. Power Biggs (organ) with Arthur Fiedler's Sinfonietta. 1-12" disc (V-15751). \$2.

Following the outstanding organ recordings that Mr. Biggs has given us, he produces this month a marvelous record containing Handel's little *Concerto in B flat major* in which he is ably assisted by Arthur Fiedler's Sinfonietta. He uses the baroque organ at Cambridge again, and in this instance it seems to record better than before, if that were possible. We are not alone in our enthusiasm over the Biggs organ recordings, because reports that have reached us state that they have met with unusual success all over the country. There is an earlier recording of this work by Dr. Bullock, who uses the organ of Westminster Abbey.

VOCAL



A Song Recital. Roland Hayes (tenor) with piano accompaniment by Reginald Boardman. 5-10" discs (C-17174D to C-17178D) in album. Columbia Set 393. \$5.

Monteverdi: Maledetto (from "Scherzi Musicali"), and **Galuppi: Eviva Rosa Bella** (from opera "La Calamita di Cuori"). One side, and **Bononcini: Lungi da te.** (C-17174D).

Beethoven: Adelaide, Op. 46. (C-17175D).

L'Amour de moi (Old French Chanson). One side, and **Massenet: Le Reve** (from "Manon"). (C-17176D).

Quilter: It was a Lover and His Lass (from Shakespeare's "As You Like It"). One side, and **Bach: Bist du bei mir.** (C-17177D).

Crucifixion (Negro Spiritual—unaccompanied). One side, and **Roun' 'Bout de Mountain** (Negro Spiritual—arr. by Parham). (C-17178D).

We have always felt a deep admiration and keen respect for the artist who, unattended by the fanfare of publicity and sensationalism, has achieved and maintained a high level of artistic integrity and performance. Such a singer is Roland Hayes, and it is unfortunate that we haven't had more of Mr. Hayes and his art on records, since his public appearances have been all too infrequent.

The brochure included in the set, which was written by Mr. Hayes, informs us of the invaluable background and training received from such masters as Sir George Henschel, Gabriel Faure and Roger Quilter. The authoritative interpretations are evident in all of the selections. The songs cover a space of many years and are in four different languages. We

are quite puzzled, so to speak, about the singing of *Adelaide* in English, when the German of *Bist du bei mir* is so beautifully sung!

The voice is beautifully recorded, especially in the lyric passages. Certain moments of dramatic emphasis seem to tax the upper reaches of the scale. The singing of *Crucifixion*, without accompaniment, is a high point in the collection. A word must be said for the excellent and faithful accompaniments by Reginald Boardman. Here is another score for Columbia in their renaissance of recorded music.

Folk Songs of Many Lands. Engel Lund (mezzo-soprano) with piano accompaniment by Ferdinand Rauter. 4-12" discs (MU-1125 to MU-1128) in album. Musicraft Set No. 39. \$6.50.

Iceland: Littlu börnin leika sjer; Kvöldvaen; O min flaskan frida. One side, and **Denmark: Jeg kan se paa dine Oejne; De tolv hellige Ting; Roselil og hendes Moder.** (MU-1125).

Sweden: Uti vaar hage; Limu lima; Var e du. One side, and **Germany: Dat du min Leeusten büst; Verstohlen geht der Mond auf; and Switzerland: Es kam ein Herr zum Schlössli.** (MU-1126).

Yiddish: Wus wet sein as Moschiach wet kumen? One side, and **A Duple.** (MU-1127).

France: Guignolot de Saint Lazo; Voici le joli Mois de Mai. One side, and **America: The Roving Sailor; Rose, Rose, and up She Rises; Nottamum Town.** (MU-1128).

Mr. Philip Lieson Miller, in the very valuable booklet, which accompanies this unusual group of records, in which he describes in detail each song, gives the following information regarding the artists:

"Perhaps there is no more rare and distinctive branch of musical art than the singing of folksongs. To be able to understand a people and that people's psychology thoroughly enough to sing its popular songs requires not only a keen mentality, but an unusual range of expression. Singers who have specialized in this work have, therefore, been few and far between, and they have generally confined themselves to the songs of one, or at most two or three, countries. Miss Lund's repertoire includes songs in nineteen languages.

"Engel Lund was born in Iceland of Danish stock, and she was educated in Denmark. At first ambitious for a career as a lieder singer, she studied in Copenhagen and in Paris. Although success came early to her, she was not wholly satisfied until the chance discovery of one of Ravel's arrangements of a Hebraic folksong changed the course of her career. So deep an impression did this song make upon her that she began spending hours and days in the libraries in search of further folk material. In 1929, hearing of an Icelandic festival which was to be given at the University of Hamburg, Miss Lund left Paris with a letter of introduction, and arranged to give a recital as her contribution to the program. It was in

Hamburg that she met Ferdinand Rauter, a very musical young Czech who was at that time studying chemistry at the University. As soon as he had taken his doctor's degree, he turned his back on science and embarked upon a musical career.

"The first engagement which the collaborators were able to get was in a cabaret in Hamburg, where they had enough of a success to warrant a repeat performance. Subsequently they toured Germany with notable success, and later followed their fame to various countries of Central Europe, Scandinavia, Holland and England. America first heard them in the season of 1937-38."

Duparc: A Collection of Five Songs. Charles Panzera (baritone) with piano accompaniment by Magdeleine Panzera-Baillet. (Sung in French.) 2-12" discs (V-15798 and V-15799) in album. Victor Set M-628. \$4.50.

Extase, and *Sérénade Florentine*. One side, and *Lamento*. (V-15798).

La vague et la cloche. One side, and *Testament*. (V-15799).

Henri Duparc was a distinguished and brilliant pupil of Cesar Franck whose unfortunate illness cut short a career which promised great heights in achievement. He had a reputation for perfection and often destroyed manuscripts because of some slight fault. He has set to music some of the loveliest lyrics of France's outstanding poets and though the *Lamento* and *La Vague et La Cloche* have been recorded before, we have two other gems of Duparc's genius recorded and beautifully sung by Panzera. It has been some time since we have had a recording by this distinguished singer whom we have come to regard as one of the outstanding interpreters of French art songs. His voice is as beautiful as ever, and the accompaniments are made outstanding by Mme. Panzera Baillet. The recording is exceptionally fine.

Schubert: *Ave Maria*, Op. 52, No. 6. One side, and **Schubert:** *Gretchen am Spinnrade*, Op. 2. (Both sung in German.) Dorothy Maynor (soprano) with piano accompaniment by Árpád Sándor. 1-12" disc (V-15752). \$2.

A month or so ago, Dorothy Maynor, a young colored girl from North Carolina, made her New York debut in which she created one of the greatest musical sensations of recent years. This, her first Victor record, contains two of the selections that appeared on her New York programme. Thus music lovers throughout the country may judge the qualities of this new artist. It is said that Koussevitzky discovered Miss Maynor last summer, and that it was largely through his efforts that she came to New York. As we listen to these two fine renditions, we cannot help sharing Dr. Koussevitzky's enthusiasm, and we, too, predict that Dorothy Maynor has a most brilliant career before her. Victor is to

be congratulated upon signing up this splendid young artist, and for bringing out her first record so promptly.

Lermontoff-Gambs: *Lullaby*. One side, and **arr. Alexandroff:** *Night* (Russian Folk Song). Paul Robeson (bass) with piano accompaniment by Lawrence Brown. 1-10" disc (V-26409). 75c.

Paul Robeson has chosen two lovely little Russian songs which he sings partly in English and partly in Russian. We enjoyed them thoroughly and we believe that many of our readers will share our enthusiasm when they hear them. By the way, we feel that Mr. Robeson should be promoted to the Red Seal classification—he certainly rates with many artists whose records are brought out under that label.

Song of the Volga Boatmen. One side, and *Ride, Cossack, Ride* (both from "Balalaika"). Nelson Eddy (baritone) with orchestra conducted by Nathaniel Finston. 1-10" disc (C-17172D). \$1.

At the Balalaika (from "Balalaika"). One side, and **The Magic of Your Love.** Nelson Eddy (baritone) with orchestra conducted by Nathaniel Finston. 1-10" disc (C-17173D). \$1.

We have never heard recordings of Nelson Eddy's voice that are more true to life than the ones to be found on these two stirring discs. As we listen to these records, we have the feeling that Mr. Eddy is right in our room singing just for us. If you are among the hundreds of thousand Nelson Eddy admirers, don't miss these superb recordings.

Handel: *Messiah—Comfort Ye, My People*. One side, and **Handel:** *Every Valley Shall Be Exalted*. Webster Booth (tenor) and London Philharmonic Orchestra conducted by Warwick Braithwaite. 1-12" disc (V-12598). \$1.50.

The young English tenor, Webster Booth, gives adequate and careful renditions of these well-known pieces from Handel's *Messiah*, and while they are not particularly inspiring they are at least inoffensive. Mr. Booth has the help of splendid accompaniments supplied by the London Philharmonic.

Fenner: *When Children Pray*. One side, and **Colum:** *O Men from the Fields*. John Charles Thomas (baritone) with piano accompaniment by Carroll Hollister. 1-10" disc (V-2033). \$1.50.

Not particularly distinguished songs—however, Mr. Thomas sings them in his usual sympathetic style. *O Men from the Fields* is by far the better of the two. Reproduction—excellent.

Pestalozza: *Ciri-Biri-Bin*. One side, and **Love's Own Waltz** (after Tschakowsky's "The Sleeping Beauty"—arr. Bourdon). Jessica Dragonette (soprano) with orchestra conducted by Rosario Bourdon. 1-10" disc (V-4457). \$1.

The popularity of Jessica Dragonette seems to be holding at its high peak and so these little numbers

may easily find a waiting group of her fans. They are sung in Miss Dragonette's best style and are nicely recorded.

Coventry Carol (Traditional). One side, and **Gruber: Silent Night**. Eilsabeth Schumann (soprano) with organ accompaniment by Herbert Dawson. 1-10" disc (V-2013). \$1.50.

We can think of a number of recordings of *Silent Night* that we would very much prefer to Miss Schumann's version, which she sings in English, using some words that sound entirely strange to us. We didn't find the organ accompaniment very satisfactory either. In fact, we could not get one bit enthusiastic about this record.

Herbert: Thine Alone. One side, and **Herbert: I'm Falling in Love with Someone**. Allan Jones (tenor) with orchestra conducted by Nat W. Finston. 1-10" disc (V-4446). \$1.

Herbert: Sweethearts. One side, and **Herbert: Someday**. Allan Jones (tenor) with chorus and orchestra conducted by Nat W. Finston. 1-10" disc (V-4447). \$1.

Devotees of the beloved Victor Herbert will doubtless revel in these recordings by Allan Jones, in two of which he has the support of an efficient chorus. The reproduction is excellent.

Buzzi-Peccia: Colombetta. (Sung in Italian.) One side, and **Tristesse** (Chopin's Etude in E major, Op. 10, No. 3—arr. by Marx.) (Sung in French.) Bidú Sayão (soprano) with piano accompaniment by Milne Charnley. 1-12" disc (V-15448). \$2.

Bidú Sayão, the charming young Brazilian soprano who has been featured at the Metropolitan, has chosen two unusual little songs for this record. They are most pleasing, and show her lovely voice of splendidly smooth quality to advantage. Milne Charnley supplies particularly attractive accompaniments, and the reproduction is of the best.

Monteverdi—arr. Crussard: **Air et Madrigal**—1. **Maledetto**. 2. **Chiome d'Ore**. One side, and **d'India: Air** "*Lagrimo occhi miei*" and **Monteverdi**—arr. Crussard: **Madrigal** "*Ohimè dov'è il mio ben*." Maria Castellazzi (soprano) and Leila Ben Sedira (contralto) with the "Ars Rediviva" Instrumental Ensemble. 1-12" disc (V-15466). \$2.

Vocal music from the 16th century nicely sung in the spirit of its time—an item for those interested in music of that period. Beautifully recorded.

VIOLONCELLO

Reger: Unaccompanied Suite in G major, Op. 131c, No. 1. Emanuel Feuermann (violoncello). 2-12" discs (C-69787D and C-69788D) in album. Columbia Set X-152. \$3.50.

The release of the above selection will satisfy many whose curiosity may have been aroused as to whether the composer of such a beautiful song as

Maria Wiegenlied, had ever written anything else worthwhile.

Max Reger was at one time considered a great master of counterpoint and for a while, up to his death in 1916, was director of music at Leipzig University. His larger works, rarely ever heard now, were the result of a defiance of musical tradition and form, and if played now would excite interest only in their abstruse designs, rather than pure musical enjoyment.

This composition merits attention also because of the Bach unaccompanied suites played by Casals and issued last month. In pure musical comparison we must say that in this case the old master is highly flattered by a sincere imitation. The suite in question lacks the depth and intensity of Bach, yet its simplicity makes it pleasing to the ear. The playing of Feuermann is superb . . . the tone is rich and varied and we doubt whether any other 'cellist could improve on this performance.

OPERA

Puccini: Tosca (Complete Recording). Famous artists with the chorus and orchestra of the Reale Opera House, Rome. 14-12" discs in two albums (V-15611 to V-15624). Victor Sets M-539 and M-540. \$28.

Tosca (soprano) Maira Caniglia
Cavaradossi (tenor) Beniamino Gigli
Scarpia (baritone) Armando Borgioli
Angelotti (bass) Ernesto Dominici
Sacristan (baritone) Giulio Tomei
Spoletta (tenor) Nino Mazziotti
Sciarrone (bass) Gino Conti
Shepherd Boy (soprano) Anna Marcangeli

We have nothing but praise for this superb recording of the ever-popular *Tosca*. The earlier recorded versions may now be forgotten. The present excellent cast, headed by the incomparable Gigli, gives a performance that is a credit to all concerned. And to add to our enjoyment of these discs, there is included a very splendid booklet, giving the Italian text with an interlinear English translation and very full stage directions. With this album and booklet one may enjoy the best in operatic performances in the comfort of one's own armchair. A special word of congratulation is due the Italian recorders for the excellent job they have done.

Verdi: Otello—(An abridged version sung in Italian). Metropolitan Stars with Metropolitan Opera Chorus and Orchestra conducted by Wilfred Pelletier. 6-12" discs (V-15801 to V-15806) in album. Victor Set M-620. \$12.

The cast includes: *Lawrence Tibbett* (baritone); *Giovanni Martinelli* (tenor); *Helen Jepson* (soprano); *Nicolas Massue* (tenor); *Herman Dreeben* (tenor).

The present set of discs is one of the most successful in the whole realm of operatic recordings.

It contains most of the important parts from Verdi's masterpiece sung by a group of leading artists from the world-famous Metropolitan, with the support of the Metropolitan Chorus and Orchestra under the distinguished direction of Wilfred Pelletier. We have noticed recently an increasing demand for fine operatic recordings, and so we feel sure that this album will be greeted with great enthusiasm and enjoy a wide popularity. It is an item of supreme merit and as such we recommend it without reservation. Victor deserves a special word of praise for the marvelous reproduction. An excellent booklet, giving the running story of the opera with the Italian text of the recorded parts and the English translation, is supplied gratis with each set.

PIANO



Chopin: Mazurkas, Volume I. Arthur Rubinstein (piano). 5-12" discs (V-15779 to V-15783) in album. Victor Set M-626. \$10.

Mazurkas in F sharp minor, Op. 6, No. 1 and in C sharp minor, Op. 6, No. 2. One side, and *Mazurkas in A minor, Op. 7, No. 2 and in E major, Op. 6, No. 3.* (V-15779).

Mazurkas in F minor, Op. 7, No. 3, in A flat major, Op. 7, No. 4, and in C major, Op. 7, No. 5. One side, and *Mazurkas in A flat major, Op. 41, No. 4, in E flat minor, Op. 6, No. 4, and in A flat major, Op. 24, No. 3.* (V-15780).

Mazurkas in E minor, Op. 17, No. 2 and in B flat major, Op. 17, No. 1. One side, and *Mazurkas in C minor, Op. 30, No. 1 and in B flat major, Op. 7, No. 1.* (V-15781).

Mazurka in A flat major, Op. 17, No. 3. One side, and *Mazurka in A minor, Op. 17, No. 4.* (V-15782).

Mazurka in G minor, Op. 24, No. 1, and in D flat major, Op. 30, No. 3. One side, and *Mazurka in E minor, Op. 41, No. 2 and in C major, Op. 24, No. 2.* (V-15783).

We understand that Arthur Rubinstein has set about the task of recording all of the Chopin Mazurkas, some fifty-six in number. The present volume contains twenty of them, and other volumes will be announced later. Mr. Rubinstein is ideally suited for this work, and in the collection released this month gives performances that we feel will please even the most critical. It has been said that all of Chopin's Mazurkas are very much alike and that they hold little reward for the performer—the playing of but a couple of these discs will show how utterly false that statement is. Splendid piano reproduction makes this an album that should be attractive to all those who are interested in fine recordings of this nature.

Busoni: Albumblatt No. 3 (In der Art eines Choralvorspiels). One side, and **Busoni: All' Italia!** from "Elegies" (In Modo Napolitano). Egon Petri (piano) 1-12" disc (C-60761D). \$1.50.

Petri has drawn from the works of his famous teacher for the two unusual pieces that comprise this record. Busoni is known here in America largely for his Bach transcriptions and arrangements, but he was a full-fledged composer in his own right. Gradually, amongst a limited group, his compositions are beginning to be appreciated—we feel sure that the present disc will help to spread his celebrity. It is superbly played and splendidly recorded.

VIOLIN



Veracini—arr. J. Salmon: **Sonata in E minor.** Jacques Thibaud (violin) with piano accompaniment by Tasso Janopoulos. 1-12" disc (V-15568). \$2.

Jacques Thibaud has turned to the Italian violinist, Francesco Veracini, who gained wide popularity during the early part of the 18th century for both his playing and his compositions, and selected this attractive little piece for this disc. It is beautifully played and faithfully recorded. Lovers of fine violin records will find this disc entirely worthwhile.

Bazzini: La Ronde des Lutins, Op. 25. One side, and **Wieniawski: Polonaise Brillante in D major, Op. 4.** Jascha Heifetz (violin) with piano accompaniment by Emanuel Bay. 1-12" disc (V-15813). \$2.

We suppose that all violinists love to play these attractive pieces but we rather feel that no one can surpass Heifetz's performances on this splendid record. Fine reproduction is an added feature.

MISCELLANEOUS



Two Old Netherland Dances (for Four Recorders). One side, and **Pezel: Intrade, Sarabande, Gigue** (for Three Recorders). Members of the Trapp Family Choir playing Recorders directed by Dr. Franz Wasner. 1-10" disc (V-2012). \$1.50.

A recorder is an early form of the flute played vertically like a clarinet. These unique instruments in the hands of the members of the talented Trapp Family bring this 17th century music to us in its original form. This is a disc not to be missed by musical antiquarians.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Garnet, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.

The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

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NEXT MONTH we will begin the eighth volume of *The New Records*, for the present issue completes Volume 7. Great progress has been made in the record industry during the seven years of the life of this publication, and we like to think that our little bulletin has played its small part in furthering the development of the interest in recorded music. If we may judge by the ever increasing number of our subscribers, it would seem that *The New Records* has been progressing step by step with the industry, and it seems entirely possible that more persons, who are interested in recorded music, read our bulletin than any other single publication. Certainly its list of subscribers is world-wide—every state in the union, practically every country in the western hemisphere, most European countries, and many in Africa and the Far East. We have no idea how many of our readers became acquainted with us. It must have been word-of-mouth advertising, for we have made little effort to bring about this growth. It is, however, very gratifying. Our readers are in no way limited to those persons who purchase records from us. As a matter of fact, we do not believe that twenty percent of our subscribers are customers. Any one is welcome to subscribe by simply sending in the small subscription fee (25 cents per year to any address).

A great many of our subscriptions end with this issue—if yours does, please return the enclosed blank promptly in order that you may not miss any issues. If you have already renewed your subscription—many of our subscribers send in their renewals without waiting for the notice—please disregard the renewal blank.

* * *

Columbia has recently announced a series of records for those interested in playing chamber

music. These unique discs are called "ADD-A-PART" records, and the name adequately describes them, for that is just what one does—adds a part. Various standard chamber works have been recorded with one part missing, and that gives you the opportunity to supply that part. In other words, you do not have to have your fellow players available for practice, you simply put on one of these discs and play along with it. Among the thirty-two album sets and the more than twenty single records that are available, there are recordings with the following parts missing: first violin, second violin, piano, violoncello, and viola, and these works are graded easy, medium, and difficult. At least one or two works of the standard composers such as Bach, Beethoven, Haydn, Mozart, Schubert, Brahms *et al* are included in this series.

Every record and album set is accompanied by a complete written musical score with the missing instrument part written out in full. The running line of the music on the record is written above it as a guide to accurate participation. In addition, the tempo is indicated at the beginning of each record, and the correct pitch of A is sounded at the beginning of each movement. It is suggested that in using these discs, first study the part without playing the record, then listen to the record while studying the score, and finally, coordinate the two—play the record, and join in and "add a part."

The price of these discs is \$1.50 each and the album sets range from \$3 to \$7.50, according to the number of discs they contain. A booklet fully describing these interesting records and giving a complete list of the available works will be mailed gratis upon request. Just ask for the Columbia "ADD-A-PART" catalogue.

Just as we were about to go to press, word arrived of one of the most important Wagnerian releases of recent years. Victor will release an album containing the following selections sung by Kirsten Flagstad and Lauritz Melchior with the support of the San Francisco Opera Orchestra, under the direction of the distinguished young conductor, Edwin McArthur: the "Love Music" and "Isolde's Lovedeath" from *Tristan and Isolde*, and the "Immolation Scene" from *Götterdämmerung*. We have not heard these recordings, but if we may judge from the enthusiasm at Victor over them, they must be very fine indeed. This album will be given a special release and should be available about the time you are reading this announcement. Victor set M-644. Price \$10.

ORCHESTRA



Tschaikowsky: Nutcracker Suite, Op. 71a. Chicago Symphony Orchestra conducted by Frederick Stock. 3-12" discs (C-69799D to C-69801D) in album. Columbia Set M-395. \$5.

This month Columbia furnishes news that comes as a very pleasant surprise. We gladly welcome the return of the Chicago Symphony on records, whose releases in the past, on Victor discs, aroused keen satisfaction and approval. This famous organization of fifty years standing was one of the first musical contingents to tour the country under the venerable Theodore Thomas, to spread the gospel of good music. Since 1905, Frederick Stock has followed the high ideals set up by his former leader and teacher and has constantly sought ways and means of raising the standards of programs and performances. According to the statistics of Dr. Howard Hanson, the Chicago Symphony has presented a wider selection of compositions by a more extensive list of composers in its programs than any other similar organization.

The question now arises as to whether the choice of the listed work is a fitting one for the debut of an orchestra in a new catalogue. Columbia needed a new recording of this composition for its lists and they could not have chosen a better group for this pressing. Nevertheless comparisons with other recordings are inevitable and we feel that this performance, with all its excellent qualities falls short of the brilliant and sonorous performance given by the Philadelphia Orchestra under Stokowski. Dr. Stock has re-arranged the order of the first few numbers and obtains an interesting effect. Perhaps in the near future we may have some of Dr. Stock's interpretations in more solid symphonic forms. We congratulate Columbia in adding one of the finest native musical organizations to its lists.

Mozart: Symphony No. 40 in G minor (K550). The N. B. C. Symphony Orchestra conducted by Arturo Toscanini. 3-12" discs (V-15753 to V-15755) in album. Victor Set M-631. \$6.50.

As this is one of our favorite symphonies, we are rather familiar with all of the recordings that have been made of this work—at least those which have appeared during the last ten or fifteen years—and we are very sure that the only other version that rates comparison with the present Toscanini one is the Columbia recording by the London Philharmonic under the direction of Sir Thomas Beechem. This album was released by Columbia in March, 1938.

As we listened to these two recordings we could not help noticing the great similarity of the approach of these two truly distinguished conductors. It would seem to us that they both have a like sympathy for this graceful work, and it is remarkable how closely their interpretations match. We will have to leave it to someone more discerning than we are to make a choice between them.

Debussy: Nocturnes. Nuages—Fêtes—Sirènes. The Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-15814 to V-15816S) and 1-10" disc (V-2034) in album. Victor Set M-630. \$6.50.

There are many who have argued that Stokowski has often missed in his interpretations of Debussy. In this recording, which is a remake, the increased fidelity will not only reassure his devotees but convince the skeptics that every nuance is faithfully evoked. We have rarely heard the Philadelphia group play with such amazing brilliance. The popular *Nuages* and *Fêtes* achieve a sweeping splendour that leaves one literally spellbound.

The outstanding novelty of this release, however, is the first recording by Victor, of *Sirènes*. This portion of the score, unfamiliar to the average listener, is rarely heard in concert. This is due, no doubt, to the extreme difficulty of the vocal parts and is probably one of the main reasons for its infrequent hearings. The nameless choir does nobly, and the voices blend beautifully with the orchestra. Here is another re-issue by Stokowski which is ably justified by gorgeous playing and reproduction.

Walton: Facade Suite, No. 2 (Noche Espagnole—Old Sir Faulk). One side, and **Walton: Siesta.** London Philharmonic Orchestra conducted by William Walton. 1-12" disc (V-12532). \$1.50.

Those interested in the work of the contemporary English composer, William Walton, will probably find this disc worth investigating. The first side contains some additional pieces from the *Facade Suite*, parts of which have already been recorded. The second side contains much more serious music, in the form of a short composition for chamber orchestra entitled *Siesta*. The latter was first performed in 1926 at the Guy Warrack concerts in Aeolian Hall (London). We found *Siesta* rather interesting but somewhat labored in its development.

Tschaikowsky: Capriccio Italien, Op. 45. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-12530 and V-12531) in album. Victor Set M-632. \$3.50.

Several short versions of this work have been available on records but this is the first complete recording. With its color and fire this Tschaikowsky showpiece is a perfect vehicle for the Boston "Pops," and do they ride to town on it? They do—and with everything wide open. It takes a good reproducing instrument to bring out its full flavor, but if you have one, you can certainly astound your musical friends with the high fidelity of this recording. Those interested in fine phonographic reproduction should not miss this pair of discs.

Wagner: Der Fliegende Holländer—Overture. Berlin Philharmonic Orchestra conducted by Prof. H. Abendroth. 1-12" disc (PA-E11422). \$2.

Abendroth has to hurry a little to get this overture on two sides. Sir Thomas Beecham uses three sides of two records for his version (Columbia Set X-107). We much prefer the latter. However, we can say that the present recording is by far the best one record version. As most of us know, there are plenty of thrills in this music, and the modern reproduction of the present disc presents them in brilliant form.

Järnefelt: Praeludium. One side, and **Järnefelt: Berceuse.** John Barbirolli and his Orchestra. 1-10" disc (V-43203). \$1.

The recordings of these pleasing and tuneful little pieces were made in England by a small chamber orchestra under the direction of John Barbirolli. This is a disc that may be heartily recommended to those persons who appreciate good light music. Reproduction—excellent.

Elgar: Introduction and Allegro for Strings, Op. 47. Three sides, and **Elgar: Sospiri, Op. 70.** The B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 2-12" discs (V-12601 and V-12602) in album. Victor Set M-635. \$3.50.

Following the recent excellent release of the Enigma Variations, Sir Adrian brings us a much needed pressing of one of the best of Elgar's works. Granted that the Boyd Neel and older Barbirolli versions were quite capable, the new recording seems to breathe with new found life and will surely justify its replacing the others in the collector's library. For those who only know Elgar by his *Pomp and Circumstance* and *Salut d'Amour*, here is an opportunity to meet a truly impressive composition, beautifully interpreted and superbly played. The recording is extremely fine.

Wagner: Tristan und Isolde, Prelude to Act III. Orchestre de la Societe des Concerts du Conservatoire, Paris, conducted by Felix Weingartner. 1-12" disc (C-69805D). \$1.50.

Of the several recordings that we have heard of this fascinating music, we would certainly choose the present version by Felix Weingartner. It is an outstanding achievement in every way.

Chavez: Sinfonia India. Three sides, and **Chavez: Sinfonia de Antigua.** Three sides, and **Buxtehude-Chavez: Chacona.** Symphony Orchestra of Mexico conducted by Carlos Chavez. 4-12" discs (V-12337 to V-12340) in album. Victor Set M-503. \$6.50.

This set of discs brings us a recording by the Symphony Orchestra of Mexico under the distinguished direction of its composer-conductor, Carlos Chávez. Mr. Chávez is quite well-known in the United States where he has appeared as guest conductor with most of our important symphony orchestras, among which may be mentioned those of Philadelphia, Boston, Cleveland, Pittsburgh, Los Angeles and the New York Philharmonic-Symphony. In nearly every case he has introduced some of his own compositions and so he is not entirely unknown to us as a composer also.

The present work is an unusual one, and one that will very likely sound rather strange to our ears. Chávez, like his contemporaries in literature and painting, has turned to the indigenous Indian-Spanish materials which have become the basis of a "national" Mexican art.

The following illuminating notes were supplied by the composer:

"The *Sinfonia de Antigua* was suggested by the Greek tragedy. It is a symphony, not a symphonic poem: it is not subject to a program. The character of Antigone, her self-confidence, defiance, heroism, and martyrdom, are expressed by the symphony as a whole, not successively.

"The most elementary musical materials serve for this music, which could not be grandiloquent. Bare and elemental, it could not be expressed by laconic strength, just as what is primitive is reduced to its elements because it is primitive.

"In this symphony, I have made use of rhythmic, harmonic, and melodic elements essential to the early theory of Greek music. The work has the basic sonata structure, and is strictly a symphony, though in one movement."

Nicolai: Die lustigen Weiber von Windsor—Overture (The Merry Wives of Windsor). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-12533). \$1.50.

A grand recording! If you have a fine phonograph, here is a disc that will show it off to top perfection. Music with plenty of spirit, lovely melodies, and reproduction that can't be beaten. One of the best of the long list of Boston "Pops" hits.

(1) **Rule Britannia**, (2) **The British Grenadiers.** One side, and **God Save The King.** The B. B. C. Symphony Orchestra conducted by Sir Adrian Boult. 1-10" disc (V-4352). \$1.

British national airs played with spirit by the B. B. C. Symphony Orchestra—splendidly recorded.

CONCERTO



Hadley: Concertino for Piano and Orchestra, Op. 131. Three sides, and **October Twilight, Op. 95, No. 2.** Eunice Howard (piano) with Victor Symphony Orchestra conducted by Philip James. 2-12" discs (V-12599 and V-12600) in album. Victor Set M-634. \$3.50.

Henry Hadley, before his recent death, was a prolific composer in many forms and there were few orchestras that had not at one time or another performed his compositions. Most of his training was in America with such deans as George Chadwick and Stephen Emery, with an interlude of study in Vienna.

This Concertino was written and dedicated to Eunice Howard and was performed in New York in 1936 with the composer conducting. The opus is in one movement divided into three sections. The composition is not startling in its modernity, neither is it comparable to some of the works of the newer and younger composers of this day. It shows a freshness and variety of subject matter without any great depth.

The performance is no doubt inspired, and the conductor, who also wrote the accompanying booklet, guides the orchestra in a very sympathetic fashion. The odd side *October Twilight* is a nostalgic reminder of a musical travelogue. We have a recollection of some Hadley recordings in the old Columbia acoustic library that he conducted himself. Here he joins several of the American composers on Victor, whose causes he himself had championed.

Beethoven: Quartet No. 2, G major, Op. 18, No. 2. The Coolidge Quartet. 4-10" discs (V-4448 to V-4451S) in album. Victor Set M-622. \$4.

Last fall Victor announced that the Coolidge Quartet would record all sixteen of the Beethoven String Quartets. Opus 18, No. 1, was released in October and was very well received and the present set is the second in the series. A special price concession of 50c a disc has been made for the records in this series; all other Coolidge Quartet records are listed at \$1.50 for the 10-inch and \$2 for the 12-inch discs. This is surely quite an item for those persons who expect to purchase the entire series. As we mentioned, when the first set was released, the Coolidge Quartet is pretty generally conceded to be without a peer in America, and to have a collection of the Beethoven Quartets recorded by them at a price that most music lovers can afford is certainly something worth calling especial attention to.

OPERA



"Stars of the Metropolitan," Volume II. 5-12" discs (V-15817 to V-15821) in album. Victor Set M-633. \$10.

Wagner: Die Walküre—Du bist der Lenz (Act

I). One side and **Wagner: Die Walküre—Siegmond heiss' ich (Act I).** Lauritz Melchior (tenor), Lottie Lehman (soprano) with The Vienna Philharmonic Orchestra conducted by Bruno Walter. (V-15717.)

Wagner: Tannhäuser—O du mein holder Abendstern (Act III). John Charles Thomas with orchestra conducted by Nathaniel Shilkret. One side, and **Wagner: Tannhäuser—Dich, teure Halle (Act II).** Elisabeth Rethberg (soprano) with the Berlin State Opera Orchestra conducted by Fritz Zweig. (V-15818.)

Verdi: La Traviata—Ah! fors' e lui and Sempere libera. Helen Jepson (soprano) with orchestra conducted by Alexander Smallens. One side, and **Verdi: Un Ballo in Maschera—Eri tu.** Lawrence Tibbett (baritone) with orchestra conducted by Nathaniel Shilkret. (V-15819.)

Verdi: Simone Boccanegra—Il lacerato spirito (Romanza di Fiesco). Alexander Kipnis (bass) with Berlin State Opera Orchestra conducted by Erich Orthmann. One side, and **Puccini: La Bohème—Che gelida manina (Act I).** (Rudolph's Narrative). Jussi Bjoerling (tenor) with orchestra conducted by Nils Grevillius. (V-15820.)

Lalo: Le Roi d'ys—Vainement, ma bien Aimee (Act III) (Aubade). Richard Crooks (tenor) with orchestra conducted by Wilfred Pelletier. One side, and **Gounod: Faust—Air des bijoux (The Jewel Song) (Act III).** Eide Norena (soprano) with orchestra conducted by Piero Coppola. (V-15821.)

The Saturday afternoon broadcasts of the Metropolitan Opera have created a tremendous listening audience of deep critical appreciation. This, no doubt, was part of the reason that motivated Victor in issuing this album. As noted, all the artists in question are at present on this season's roster of the Metropolitan and are presented here in well known selections with which they have identified themselves. This set, we are sure, will meet with as much success, if not more, than the first "Stars" album. The variety of voices and interpretations are so interesting that one can make an evening of opera at home. In glancing over the names of the orchestras and conductors, one can get the impression of a musical tour of Europe and America, nevertheless the accompaniments maintain a high standard and the recording is splendid.

Mozart: Die Zauberflöte (Pamina's Aria) Act, ich fühl's (Sung in German). One side, and **Handel: Oh, Sleep! Why Dost Thou Leave Me? (From the Dramatic Piece "Semele") (Sung in English).** Dorothy Maynor (Soprano) with the Boston Symphony Orchestra conducted by Serge Koussevitsky. 1-12" disc (V-15826). \$2.

The enthusiasm with which Miss Maynor's first record was received last month indicates that there will be more than usual interest in this, her second

disc. In the present recordings she has the support of the Boston Symphony under the direction of Dr. Koussevitzky who, by the way, discovered Miss Maynor and is largely responsible for her spectacular New York debut. Victor has in Dorothy Maynor an artist whose records are worthy of the widest exploitation, for she has a voice that will appeal to nearly everyone who likes fine vocal discs.

Wagner: Die Walkure. Winterstürme (Siegmund's Spring Song). (Act I) One side, and **Wagner: Siegfried**—Nothung! Nothung! (Forging Song). (Act I) Lauritz Melchior (tenor) with the Philadelphia Orchestra conducted by Eugene Ormandy. 1-12" disc (V-2035). \$1.50.

In these superb recordings by the world-famous Wagnerian tenor, Lauritz Melchior, we have as fine a disc as the most critical could wish for. The splendid support given by the Philadelphia Orchestra under the highly spirited direction of Eugene Ormandy is a very valuable added feature. Lovers of fine Wagnerian recordings should not miss this one.

Verdi: I Vespri Siciliani. (Bolero) (Act V) (Sung in Italian). One side, and **Verdi: Ernani.** (Cavatina) (Act I) (Sung in German). Miliza Korjus (soprano) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-12603). \$1.50.

Miliza Korjus, whose fame has spread throughout this country largely through her very successful pictures, gives as fine examples of coloratura singing as we have ever heard recorded. Both selections are favorites and should appeal strongly to those interested in this field of vocal art.

VOCAL



Moussorgsky: Songs and Dances of Death—(1) Trepak, (2) Death's Lullaby, (3) Death's Serenade, (4) Field Marshall Death. Four sides, and **Moussorgsky**—edited by Olin Downes: **To The Little Star.** One side, and **Moussorgsky: Reverie of the Young Peasant** (From the Comic Opera "The Fair of Sorochintski"). One side, and **Moussorgsky: The Banks of the Don.** One side, and **Moussorgsky: The Forgotten One.** Igor Gorin (baritone) with piano accompaniment by Max Rabinowitsch. 4-10" discs (V-2036 to V-2039) in album. Victor Set M-636. \$6.50.

Much has been written of Moussorgsky and his musical derivations from the humble peasants. We think Calvocoressi writes aptly when he says: "... A large number of Moussorgsky's vocal pieces are of a popular character, in the real sense of the word. That is to say, the artist locates the scene and causes the moujiks whom he considers such true types of humanity, to speak there. The people in the mass is likewise essential personage in all Moussorgsky's works, this inspiring force of his art remaining instinctive rough, simple, just as it is in the folk-art itself."

This is the first opportunity that Igor Gorin has had to show a definite delineation in dramatic song. Heretofore he has recorded some average selections, which did not tend to show his interpretive ability to advantage. We are pleased to learn that Mr. Gorin made his debut with the Czechoslovak State Opera and came to this country in 1933. He excels in the interpretation of Russian songs and in this album sets off each selection as a miniature drama. We recall a similar group that was performed by Vladimir Rosing with fine artistry, yet we are sure that the beauty and individual quality of Gorin's renditions will stamp him as a leader in this field. The accompaniments by Max Rabinowitch deserve special mention and we are happy to remember that he was at one time the accompanist for the great Chaliapin. An interesting booklet of translations goes with this excellent recording.

A Musicale of Continental Song. Gitta Alpar (soprano) with Columbia Concert Orchestra conducted by Frieder Weissmann. (3-10" discs (C-17182D to C-17184D) in album. Columbia Set M-396. \$3.50.

Magyar (Hungarian Song and Csárdás) (Sung in Hungarian). One side, and **Gretchaninoff: Lullaby** (Sung in Russian). (C-17182D.)

Gardel: El Dia Que Me Quieras (Tango) (Sung in Spanish). One side and **Lehar: A Lehar Potpourri** (Sung in German). (C-17183D.)

Verdi: Ah! Fors' e Lui (Two Parts) (From "La Traviata") (Sung in Italian). Two sides. (C-17184D.)

We are given to understand that what seems to be Europe's loss is our gain, and judging from past performances, Mme. Alpar is a most versatile singer. From films and light operettas to *Der Rosenkavalier* is quite a span and yet Gitta Alpar has accomplished these aims. Her voice is not new to records and the above set displays her personality and style in the manner that set all Europe agog over her singing. She is at home in all languages and breathes an intimacy into the Hungarian and Spanish selections that is quite charming. The Lehar tidbits are tossed off in true continental form while the Gretchaninoff *Lullaby* is sung in true cameo fashion. We can't say as much for the only solid operatic piece of the set. This seems to suffer from too much liberty, usually reserved for the lighter type of song. All in all, a commendable and reasonable release of music in many moods. The orchestral accompaniment and recording are excellent.

Strauss, R.: Zueignung (Dedication). One side, and **Strauss: R.: Allerseelen** (All Souls' Day) (Both sung in German). Nelson Eddy (baritone) with orchestra conducted by Nathaniel Finston. 1-10" disc (C-17185D). \$1.

Charlie McCarthy is largely responsible for the general public's opinion that Nelson Eddy is only a singer of light songs. As a matter of fact, in addition to his operatic work, he has specialized in

German lieder. The present disc will testify to his proficiency in that subtle art. To our way of thinking, these lovely Strauss songs are beautifully sung and splendidly recorded.

Schubert: Der Erlkönig, Op. 1 (The Erl King). One side, and **Schumann: Die Beiden Grenadiere, Op. 49, No. 1** (The Two Grenadiers). Alexander Kipnis (basso) with piano accompanied by Celius Dougherty. 1-12" disc (V-12825). \$2.

Of the many recordings of these popular German songs there are certainly none any better than these superb versions by Alexander Kipnis. Mr. Kipnis, who is a member of the Metropolitan, is both a distinguished operatic star and a very fine interpreter of lieder. His many records in both fields have been released in nearly every country in the world and have met with universal acclaim.

PIANO



Schumann: Faschingsschwank aus Wien, Op. 26 (Allegro—Romanza—Scherzino—Intermezzo—Finale). Five sides, and **Schumann: Bunteblätter, Op. 99** (1-4-6-10). 3-12" discs (TM-1316 to TM-1318) in album. Timely Set 7-C. \$5.

Paradis: Sonata in A major (1st Movement—Vivace and 2nd Movement—Toccato Allegro). One side, and **Bach-Busoni: In dir ist Freude** (Chorale Prelude). 1-12" disc (TM-1315). \$1.50.

Tschaikovsky: Theme and Variations, F major, Op. 19, No. 6. 1-12" disc (TM-1319). \$1.50.

Timely has conceived the idea of issuing a series of discs without disclosing the names of the artists who made them. It is Timely's contention that the music is the important thing and that the executants are merely "accessories after the fact." The artist or artists who have made this series of piano recordings were sold this idea, or could it be that he, she, or they are signed-up with some other recording company? We have no knowledge of the facts in the case. We do know that the repertory of recorded piano music has been greatly enriched by the addition of these compositions, none of which appear in the present catalogues. We found all of the performances truly worthy ones and the reproduction throughout entirely satisfactory.

Particular attention should be called to Schumann's *Faschingsschwank aus Wien* (Carneval Jest from Vienna), a work that dates from the year of the composer's marriage to Clara Wieck (1840). Schumann was in a gay mood when he wrote it and the work sparkles with the happy spirit of the composer. It was in that year that the Austrian censorship forbade the playing of the *Marsellaise*, and so Schumann wove the theme of the French National anthem into his Viennese jest. We found the whole piece very enjoyable and doubtless many of our readers will share our enthusiasm for it.

Hindemith: Sonata for Piano for Four Hands. Jesus María Sanromá (primo) and Paul Hindemith (secundo). 1-12" disc (V-15822) and 1-10" disc (V-2040) in album. Victor Set M-637. \$4.

This sonata was given its first performance as recent as last April in a New York recital of an all-Hindemith concert. As one of the outstanding modernists of the world, Hindemith's compositions are extremely individual in quality. He combines a fertile imagination with a remarkable technique, and every new product of his is looked upon as an event. For a composer who startled the musical world with his atonal idioms, this work for four hands is a mild contradiction of his early "mechanical" music. The performance by Sanromá, who is quite established on discs, and the composer, is notable for its clarity of line and sonority. This, we may say, is music of the intellect, worthy of investigation and is enhanced by some of the best piano reproduction heard on records.

Schubert: Sonata in A minor, Op. 143. Five sides, and **Schubert: Ländler, Op. 18.** Lili Kraus (piano). 3-12" discs. (PA-R20388 to PA-R20390). \$2 each. (Three-pocket album available with these records at 50c additional.)

Schubert was the last of the great composers of sonatas for the piano, and this is one of his later works in that form. It is a magnificent piece of music and one that any music lover may study with profit and true enjoyment. Miss Kraus is one of the finest pianists to be heard upon records, and her performance of this work might well be a model for anyone. Note her delicate shading and the perfect value she seems to give to every note and phrase. We couldn't resist playing these records again and again, and rather feel that our readers will have the same urge when they have an opportunity of hearing them. The fidelity of the piano tone is exceptional.

Harold Bauer at the Piano. 5-10" discs (SL-2001 to SL-2005) in album. Schirmer Library Set No. 1. \$5.50.

Mendelssohn: Characterstück in A major, Op. 7, No. 4. One side, and **Debussy: Reverie.** (SL-2001).

Handel: Aria con Variazioni from *Harpsichord Suite No. 5 in E major* (Harmonious Blacksmith). One side, and **Bach: Prelude and Fugue in C sharp major.** (SL-2002).

Schumann: Romance in B flat minor, Op. 28, No. 1. One side, and **Chopin: Berceuse, Op. 57 in D flat major.** (SL-2003).

Brahms: Waltzes No. 15 and 16, Op. 39. One side, and **Schubert: Moment Musical, in F minor, Op. 94, No. 3.** (SL-2004).

Couperin: Le Carillon de Cythère. One side, and **Scarlatti: Sonata in A major, Largo 345.** (SL-2005).

As one listens to these recordings, one cannot

help feeling that Mr. Bauer has just sat down at one's own piano and is playing a few well-known selections for him. There is an intimacy about these records that is particularly fascinating—very likely you will sense it when you hear them. As Mr. Bauer is widely known and admired throughout the country, it would not surprise us at all if this album enjoyed quite an extensive sale. You will find the piano reproduction entirely satisfactory.

Fauré: Theme et Variations, Op. 73. Three sides, and **Fauré: Nocturne No. 3, Op. 33, No. 3.** Carmen Guilbert (piano). 2-12" discs (C-69796D and C-69797D) in album. Columbia Set X-156. \$3.50.

This item is truly and completely French. Recorded in France by the distinguished French concert pianist, Carmen Guilbert, Fauré's *Theme et Variations* is typical of the French school of which he was an important member. A few of his celebrated colleagues were Saint-Saëns, Lalo, d'Indy, and Debussy. This enjoyable work is an important addition to the repertory of recorded piano music. It is recorded with rare fidelity.

Tschaikovsky: Troika en Traineaux. One side, and **Paganini-Liszt: La Campanella.** Edward Kilenyi (piano). 1-12" disc (C-69798D). \$1.50.

Young Mr. Kilenyi seems to put new life in these well-known favorites of the piano virtuosos. Superb Columbia reproduction adds to the attractiveness of this very acceptable record.

VIOLIN



Geminiani: Sonata in C minor. Three sides, and **Tartini—arr. Kreisler: Fugue in A major.** Arnold Belnick (violin) with piano accompaniment by Vladimir Padwa. 2-12" discs (C-69494D and C-69795D) in album. Columbia Set X-155. \$3.50.

Francesco Geminiani (1674-1762) was one of the virtuoso students of Corelli and although he wrote sonatas and concerti, his "Art of Playing the Violin," written in English, is his greatest contribution to the literature of music. This theoretical work was the first of its kind ever published in any country and carries through many of the principles established by his master. The sonata in question has the form and pattern of the early compositions of that period and while bearing a resemblance to the works of Corelli and Tartini, evidences a free line in that the style breaks away and sounds more advanced in form.

This recording marks the debut of Arnold Belnick, who, if we remember rightly, created a mild sensation in a radio contest, which was sponsored to arouse the new and unheard-of talents of the younger generation. Since then he has appeared in recital and has reaped a great deal of praise from critics. His playing shows confidence and understanding of the work

at hand, though the tone is marked by a vibrato. This may be a passing characteristic in his development and we hope future recordings may show a growth in the right direction. The accompaniments are quite adequate and the recording is above par.

Provost: Intermezzo (From United Artists film "Intermezzo"). One side, and **Brahms: Hungarian Dance No. 1, G minor.** Toscha Seidel (violin) with piano accompaniment by Eugene Kusmiak. 1-10" disc (V-4458). \$1.

We are glad to welcome back Toscha Seidel who made many very successful recordings a number of years ago. It seems like old times to hear him play the ever popular Brahms *Hungarian Dance No. 1*. However, his playing of *Intermezzo* from the hit picture of that name will probably be of greater interest to most persons. This record was given a special release a couple of weeks ago, and the reports are that it has been the fastest selling violin record in years. The power of publicity is terrific, especially if the item has merit, and this disc certainly has plenty of merit.

Sarasate: Malagueña, Op. 21, No. 1 (Dance Espagnole No. 1). Yehudi Menuhin (violin) with piano accompaniment by Hendrik Endt. One side, and **Sarasate: Habanera, Op. 21, No. 2** (Dance Espagnole No. 2). Yehudi Menuhin (violin) with piano accompaniment by Marcel Gazelle. 1-12" disc (V-15823). \$2.

These sensuous melodies of Sarasate give Menuhin the opportunity to bring out that soulful tone for which he is famous. He certainly makes the most of his opportunity on this attractive disc. It is just the type of record that will appeal to nearly everyone who is interested in fine violin recordings. The reproduction is excellent.

ORGAN



Bach: Toccata, Adagio and Fugue in C major. Three sides, and **Bach: Toccata and Fugue in D minor** (Dorian Mode). Carl Weinrich (organ). 3-12" discs (MU-1120 to MU-1122) in album. Musicraft Set No. 37. \$5.

And now we have the second volume of Bach Toccatas and Fugues played by Carl Weinrich on the organ of the Westminster Choir College at Princeton. Those persons, and there are many of them, who have added the first volume to their collections, will certainly wish the present album. We feel that most musicians will agree that Weinrich is superb in his renditions of music of this character, and that Musicraft organ reproduction rates with the best in that field.

The two works in this set are highly contrasting. The first dates from 1714 and clearly shows a strong Italian influence, especially in the lovely Adagio, while the "Dorian" Toccata marks Bach's more

severe form. There is ample opportunity to study the great breadth of Bach in these two compositions, and for those interested, this is very nicely outlined in the illuminating booklet that accompanies this album.

Yon: Jesu Bambino. One side, and **Bedell: Legende.** Charles M. Courboin (organ). 1-12" disc (V-15824). \$2.

Recently we have had a number of recordings of organs that were modeled after the instruments that were available in the time of Bach, now we have a couple of recordings of a very fine modern organ. It is the organ of the American Academy of Arts and Letters located in New York. The pieces that Dr. Courboin has chosen for this disc are by American composers, and are just the sort of selections that those persons, who are above the movie organ repertoire and not quite up to Bach, may easily enjoy. Victor classes them as "romantic organ music." We feel that they should have a very wide appeal, and as they are nicely played and recorded, we do not hesitate to recommend this disc.

CHORAL



Stenka Razin (Traditional—arr. Dobrowen). One side, and **Rachmaninoff: Tebje Pojem** ("We Sing for Thee") (Sung in Russian). Don Cossack Choir conducted by Serge Jaroff. 1-12" disc (C-7360M). \$1.25.

Typical Don Cossack Choir recordings—of particular interest is the Rachmaninoff *Tebje Pojem*, a charming choral number that will very likely be new to many of our readers. Splendid reproduction.

HARPSICHORD



Mozart: Sonata in C major (K545), 1st Movement—Allegro, 2nd Movement—Andante, 3rd Movement—Rondo. 1-12" disc (TM-1320). \$1.50.

Recently Timely released a recording of this Sonata played upon the piano, and now they present it as it was originally conceived. The present disc is another in Timely's series in which the performer remains anonymous. The reproduction of the harpsichord is attained with rare fidelity, and the player, whoever he or she may be, deserves hearty praise for the excellence of the performance.

Handel: Suites for the Harpsichord. Wanda Landowska (harpsichord). 6-12" discs (V-15550 to V-15555) in album. Victor Set M-592. \$12.

No. 2 in F major. (V-15550).

No. 5 in E major. (V-15551).

No. 7 in G minor. (V-15552).

No. 10 in D minor. Three sides, and No. 14 in G major. (V-15553 and V-15554).

..No. 14 in G major. (V-15554 and V-15555).

Bach in Germany, Handel in England and Rameau in France were all writing music for the harpsichord at the same time. Miss Landowska, in the two splendid albums listed above, gives us wonderful examples of the work of the latter two. There is no doubt but that Landowska is the outstanding harpsichordist of our time, and her gracious playing has never been better exemplified than upon these discs. These albums are "musts" for lovers and students of her instrument. We have never heard better harpsichord reproduction.

MISCELLANEOUS



Album of Six English Folk Dances—arr. Arnold Foster. The Folk Dance Octet conducted by Arnold Foster. 3-10" discs (C-17179D to C-17181D) in album. Columbia Set M-394. \$3.50.

Many of the fine works of such composers as Bax, Delius, Holst and Williams have had their roots in the old folk tunes of England. Cecil Sharp was, until his death, the leader in the movement of re-establishing and promoting the folk music of Great Britain. The conductor of the above listed recordings has succeeded Dr. Sharp and is carrying on the tradition of arranging and playing the lovely folk dances of the people. The music is simple and has a charm and grace that enters one's spirit immediately. Here is a lovely addition to the library of recorded music, delightfully played and neatly reproduced.

African Music (Rhythm in The Jungle). Recorded by Laura C. Bolton on the Straus West African Expedition of the Field Museum of Natural History. 6-10" discs (V-84 to V-89) in album. Victor Set P-10. \$6.50.

Lack of space permits us to no more than list these unique recordings. Musicians and anthropologists will find them of intense interest, and even the layman, with the aid of the very illuminating booklet which accompanies this album, may gain some idea of the musical culture of these African tribes. And as music is the basis of their whole lives, one may get an insight into their social, religious, and artistic stature through an appreciation of their traditional music. Considering the great handicaps that Miss Boulton had to overcome, the fidelity of these recordings is nothing less than marvelous.

Herbert—arr. Smith: A Kiss In The Dark. One side, and **Smith: Spanish Caprice.** Leonard B. Smith (cornet) piano accompaniment by Frank Banta. 1-10" disc (V-26431). 75c.

A record evidently designed for the many students of the cornet. We cannot imagine anyone else being interested in these solos with their rather weak piano accompaniments.

The first letters in the record number indicate the manufacturer: B—Brunswick, BP—Brunswick-Polydor, C—Columbia, D—Decca, FRM—Friends of Recorded Music, GT—Gamut, IRA—Iragen, MU—Musicraft, O—Odeon, PA—Parlophone, PAT—Pathé, PD—Polydor, SL—Shirmer's Library, T—Telefunken, TE—Technichord, TM—Timely, and V—Victor.